

LANGUAGE LESSONS

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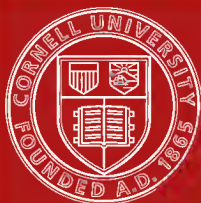
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PROGRESSIVE STUDIES IN ENGLISH—I

LANGUAGE LESSONS

FOR

INTERMEDIATE GRADES

BY

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NEW YORK

HENRY HOLT AND COMPANY

1912
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PREFACE

In publishing, under the general title of *Progressive Studies in English*, a series of volumes intended for use in American grade and high schools, the authors desire to say that it has been their aim to furnish manuals of grammar and composition that shall prove eminently practical and helpful from the point of view of both teacher and pupil. There is still such great variety of opinions among teachers of these subjects that no writer of text-books can hope to please all classes. The views of the authors of these books must be described in general as conservative; they have adopted, however, with gratitude, the best suggestions of recent writers on the teaching of language regardless of schools of thought. It is believed that these books will be found to provide a minimum of theory with the maximum amount of practice, based on models of acknowledged excellence.

It has been deemed wise to gather further discussion of purpose and method in language in the elementary grades into a small pamphlet, which the publishers will take pleasure in sending to all teachers interested.

The authors wish to express their gratitude to the following authors and publishers for allowing the use of copyright material in this volume: to Miss Emily R. Andrews and Ginn and Company for the selection from *Seven Little Sisters*, by Miss Jane Andrews; to Miss Alice G. McCloskey for selections written by her and reprinted from *Cornell Nature Study Leaflets* and *The Junior Naturalist Monthly*; to Professor James Morgan

Hart and Hinds, Noble, and Eldredge for the selection from Hart's *Rhetoric*; to Rand, McNally, and Company for selections from Mary Catherine Judd's *Classic Myths*; to Charles Scribner's Sons for the selections from Stevenson's *Letters* and from *St. Nicholas*; to Little, Brown, and Company for the paragraphs from Parkman's *Montcalm and Wolfe*.

CONTENTS

PART I

	PAGE
1. THE BLACKSMITH: ORAL COMPOSITION	3
2. THE VILLAGE BLACKSMITH: CONVERSATION	3
3. THE SENTENCE	5
4. CAPITALS AND PERIODS	6
5. PROVERBS: ORAL COMPOSITION	7
6. THE INTERROGATION POINT	7
7. THE SEWING LESSON: ORAL COMPOSITION	8
8. THE CAPITAL <i>I</i>	8
9. THE RED SQUIRREL: ORAL COMPOSITION	10
10. NAMES OF PERSONS	11
11. ORAL COMPOSITION	12
12. NAMES OF PLACES	12
13. ALEXANDER AND DIOGENES: CONVERSATION	13
14. HOW TO WRITE THE NAMES OF THE DAYS	13
15. BLIND MAN'S BUFF: ORAL COMPOSITION	14
16. HOW TO WRITE THE NAMES OF THE MONTHS	16
17. HOW TO WRITE DATES	17
18. THE CONNOISSEURS: ORAL COMPOSITION	18
19. HOW TO WRITE INITIALS	19
20. THE USE OF TITLES	20
21. A LEGEND ABOUT LONGFELLOW: WRITTEN COMPOSITION	23
22. WRITTEN COMPOSITION	24
23. LETTER-WRITING	24
24. THE PARTS OF A LETTER	26
25. ALL-HALLOWE'EN: WRITTEN COMPOSITION	27
26. A MODEL LETTER	28
27. <i>DEAR</i> AND <i>DEER</i>	29
28. WHAT MAKES A LETTER INTERESTING: CONVERSATION	29
29. THE USEFUL KITE: ORAL COMPOSITION	30
30. LETTER FORMS	31
31. TO A WATER-FOWL: A PICTURE IN WORDS	32

	PAGE
32. ADDRESSING ENVELOPES	33
33. CHRISTMAS PRESENTS: ORAL COMPOSITION	34
34. LETTER-WRITING	35
35. THE JOURNEY OF A LETTER: CONVERSATION	35
36. LETTER-WRITING	37
37. CONTRACTIONS	37
38. THE LION OF LUCERNE: ORAL COMPOSITION	39
39. ABBREVIATIONS	40
40. HOW WE PAY TO HAVE OUR LETTERS CARRIED: CONVERSATION	42
41. LETTER-WRITING	43
42. THE SINGING LESSON: CONVERSATION	44
43. ABBREVIATIONS AND TITLES: REVIEW	46
44. THE EXCLAMATION POINT	46
45. ORAL COMPOSITION	47
46. PUNCTUATION: A REVIEW EXERCISE	47
47. THE FOOLISH CROW: ORAL COMPOSITION	48
48. AN AX TO GRIND: WRITTEN REPRODUCTION	49
49. THE COMMA AFTER <i>YES</i> AND <i>NO</i>	50
50. THE COMMA IN THE ADDRESS	51
51. DESERTED BIRD'S-NESTS: ORAL COMPOSITION	52
52. PUNCTUATION: A REVIEW EXERCISE	53
53. THE MOUNTAIN AND THE SQUIRREL: CONVERSATION	54
54. THE LION AND THE MOUSE: WRITTEN REPRODUCTION	55
55. PUNCTUATION: A REVIEW EXERCISE	56
56. THE COMMA IN A SERIES	56
57. THE WISE FAIRY: ORAL COMPOSITION	57
58. PUNCTUATION AND CONTRACTIONS: A REVIEW EXERCISE	60
59. LETTER-WRITING	60
60. THE MAN WHO TRIED TO PLEASE EVERYONE: ORAL RE- PRODUCTION	61
61. <i>TO, TOO, TWO</i>	62
62. AN ESQUIMAU HOUSE: WRITTEN COMPOSITION	63
63. EXCLAIMING WORDS	65
64. A BOY'S SONG: CONVERSATION	66
65. <i>DID</i> AND <i>DONE</i>	67
66. CAPITALS IN POETRY	68
67. <i>MAY</i> AND <i>CAN</i>	69
68. PUNCTUATION: A REVIEW EXERCISE	70
69. THE WINDMILL: ORAL COMPOSITION	71
70. WHAT THE CHURCH TOWER SEES: WRITTEN COMPOSITION	73

CONTENTS

vii

	PAGE
71. <i>SAW</i> AND <i>SEEN</i>	74
72. <i>SAW</i> AND <i>SEEN</i> , <i>DID</i> AND <i>DONE</i> : A REVIEW EXERCISE	75
73. AN EASTER CONVERSATION: ORAL COMPOSITION	75
74. <i>LEARN</i> AND <i>TEACH</i>	76
75. ABBREVIATIONS: A REVIEW EXERCISE	77
76. JOHN SMITH AND POCAHONTAS: DRAMATIZATION	78
77. THE HYPHEN BETWEEN SYLLABLES	79
78. A YOUNG HERO: WRITTEN COMPOSITION	80
79. CAPITALS IN TITLES	81
80. WRITTEN IN MARCH: CONVERSATION	82
81. CHANGE OF SPELLING TO SHOW POSSESSION	83
82. THE DEPARTURE OF THE PILGRIMS FROM LEDYEN: CON- VERSATION	85
83. <i>LEARN</i> AND <i>TEACH</i> : A REVIEW EXERCISE	86
84. THE LANDING OF THE PILGRIMS: CONVERSATION	86
85. THE USE OF THE APOSTROPHE: A REVIEW EXERCISE	91
86. CAPITALS: A REVIEW EXERCISE	91
87. WHO'S AFRAID? ORAL COMPOSITION	92
88. THE USE OF THE COMMA: A REVIEW EXERCISE	92
89. <i>TO</i> , <i>TOO</i> , <i>TWO</i> : A REVIEW EXERCISE	93
90. MAY-DAY: COMPOSITION	93
91. LETTER-WRITING: A REVIEW EXERCISE	94

PART II

92. ORAL COMPOSITION	95
93. THE WIND AND THE MOON: CONVERSATION	95
94. QUOTATION MARKS	98
95. CAPITALS IN QUOTATIONS	98
96. THE PUNCTUATION OF QUOTATIONS	99
97. THE BUTTERFLY: ORAL COMPOSITION	99
98. WRITING QUOTATIONS	100
99. MY FIRST FISHING EXCURSION: ORAL REPRODUCTION	100
100. WORD-STUDY: A REVIEW EXERCISE	101
101. THE SUBJECT OF THE SENTENCE	102
102. OCTOBER'S BRIGHT BLUE WEATHER: CONVERSATION	104
103. THE SUBJECT OF THE SENTENCE: A REVIEW EXERCISE	105
104. PLAYING LION: WRITTEN COMPOSITION	106
105. THE SUBJECT OF THE SENTENCE: A REVIEW EXERCISE	107
106. THE MAN IN THE MOON: WRITTEN REPRODUCTION	107

	PAGE
107. THE PREDICATE OF THE SENTENCE	108
108. NATHAN HALE: WRITTEN COMPOSITION	110
109. THE PREDICATE OF THE SENTENCE: A REVIEW EXERCISE	112
110. A NIGHT WITH A WOLF: ORAL COMPOSITION	113
111. WRITTEN COMPOSITION	114
112. A WINTER EVENING: A PICTURE IN WORDS	115
113. <i>BETWEEN</i> AND <i>AMONG</i>	115
114. CHRISTMAS STORIES: COMPOSITION	117
115. SUBJECT AND PREDICATE: A REVIEW EXERCISE	118
116. TWO SWISS HEROES: ORAL COMPOSITION	119
117. WRITING QUOTATIONS: A REVIEW EXERCISE	119
118. BROKEN QUOTATIONS	120
119. THE GOLDEN FLEECE: ORAL COMPOSITION	121
120. SUBJECT AND PREDICATE: A REVIEW EXERCISE	123
121. A GOLDEN DEED: ORAL COMPOSITION	123
122. QUOTATIONS WRITTEN: A REVIEW EXERCISE	124
123. THOUGHTLESS TOM ON THE FOURTH OF JULY: COMPOSITION	125
124. THE HYPHEN IN COMPOUND WORDS	125
125. A PICTURE IN A POEM: CONVERSATION	127
126. SUBJECT AND PREDICATE: A REVIEW EXERCISE	128
127. A MODERN JASON: CONVERSATION	128
128. <i>THINK</i> AND <i>GUESS</i>	129
129. THE DAFFODILS: CONVERSATION	130
130. WRITTEN COMPOSITION	132
131. <i>THINK</i> AND <i>GUESS</i> : A REVIEW EXERCISE	132
132. COMBINING SENTENCES	133
133. WRITTEN COMPOSITION	134
134. <i>IN</i> AND <i>INTO</i>	134
135. INFORMAL INVITATIONS	135
136. THE GIANT: ORAL COMPOSITION	137
137. WORD-STUDY	138
138. WORD-STUDY	138
139. ORAL REPRODUCTION	139
140. ABBREVIATIONS	139
141. A SNOW BATTLE: WRITTEN COMPOSITION	140
142. THE NOUN	141
143. INFORMAL INVITATIONS	142
144. WRITTEN COMPOSITION	143
145. SINGULAR AND PLURAL	143

CONTENTS

ix

	PAGE
146. ROBERT BRUCE AND THE SPIDER: REPRODUCTION . . .	144
147. PLURALS MADE WITH -ES	146
148. ABBREVIATIONS: A REVIEW EXERCISE	147
149. THE WIND IN A FROLIC: ORAL COMPOSITION	147
150. VARIETY IN WORDING	149
151. THE PLURAL OF NOUNS ENDING IN -Y	149
152. THE PLURAL OF NOUNS ENDING IN -F	151
153. NARCISSUS: ORAL COMPOSITION	151
154. PLURALS: A REVIEW EXERCISE	153
155. AN INFORMAL INVITATION	153
156. UN- AS THE FIRST SYLLABLE OF A WORD	153
157. ST. GEORGE OF MERRY ENGLAND: ORAL COMPOSITION	154
158. OWNERSHIP OR POSSESSION	155
159. THE POSSESSIVE PLURAL	156
160. MAKING AND USING AN OUTLINE	157
161. IRREGULAR PLURALS	159
162. THE POSSESSIVES OF IRREGULAR PLURALS	161
163. KEEPING A JOURNAL: A WRITTEN EXERCISE	162
164. ABOU BEN ADHEM: CONVERSATION	163
165. PLURAL FORMS: A REVIEW EXERCISE	164
166. POSSESSIVES: A REVIEW EXERCISE	164
167. MR. GOLDY AND MR. BUNNY: A WRITTEN EXERCISE	164
168. A REVIEW EXERCISE	166
169. THE SUBJECT AND THE PREDICATE: A REVIEW EXERCISE	166
170. THE FOX AND THE STORK: QUOTATION WRITING	167
171. ORAL COMPOSITION	167

PART III

172. ORAL COMPOSITION	168
173. VARIETY IN WORDING: SYNONYMS	168
174. WORDS OPPOSED IN MEANING	169
175. THE MARVELOUS HISTORY OF SIR RICHARD WHITTING- TON: ORAL COMPOSITION	170
176. THE COMBINATION OF SENTENCES	172
177. SAINT CHRISTOPHER: A STUDY IN OUTLINING	172
178. VARIETY IN WORD ORDER	174
179. WRITTEN COMPOSITION	176
180. A WALK IN AUTUMN: CONVERSATION	176
181. WRITTEN COMPOSITION	178

	PAGE
182. A REVIEW OF CAPITALS AND PUNCTUATION	178
183. QUOTATIONS WITHIN QUOTATIONS	179
184. COMBINING SENTENCES	180
185. SHE DWELT AMONG THE UNTRODDEN WAYS: CONVERSA- TION	181
186. THE PLURAL OF COMPOUND NOUNS	182
187. CHRISTMAS DINNER WITH THE CRATCHITS: DRAMATIZA- TION	182
188. WRITTEN COMPOSITION FROM AN OUTLINE	184
189. QUOTATIONS WITHIN QUOTATIONS: A REVIEW EXERCISE	185
190. VERBS	185
191. IN SCHOOL-DAYS: CONVERSATION	187
192. <i>SIT</i> AND <i>SET</i>	188
193. THE TWO BEARS: ORAL REPRODUCTION	189
194. <i>LIE</i> AND <i>LAY</i>	192
195. <i>SIT</i> , <i>SET</i> , <i>LIE</i> , <i>LAY</i> : A REVIEW EXERCISE	193
196. MONTCALM AND WOLFE: TOPICAL REPRODUCTION	194
197. PLURAL FORMS: A REVIEW EXERCISE	195
198. VARIETY IN WORDING	195
199. WRITTEN CONVERSATION	196
200. THE PRONOUN	197
201. POSSESSIVE PRONOUNS: <i>THEIR</i>	198
202. <i>ITS</i> AND <i>IT'S</i>	199
203. HARE AND HOUNDS: COMPOSITION	200
204. MODIFIERS	205
205. WRITTEN CONVERSATION	207
206. PROSERPINE: REPRODUCTION BY TOPICS	208
207. THE LITTLE BROWN BROTHERS: ORAL COMPOSITION	209
208. THE ADJECTIVE	210
209. A BEAUTIFUL CITY: ORAL COMPOSITION	213
210. WORD-STUDY	214
211. WRITTEN COMPOSITION	215
212. PROPER AND COMMON NOUNS	215
213. ADJECTIVES DERIVED FROM PROPER NOUNS	216
214. MAKING AND USING AN OUTLINE	217
215. AN ORDERLY SCHOOL-HOUSE: ORAL COMPOSITION	220
216. WRITTEN COMPOSITION	221
217. THE ADVERB	222
218. WRITTEN COMPOSITION	224
219. <i>HERE</i> AND <i>THERE</i>	224

	PAGE
220. <i>THERE</i> AND <i>THEIR</i>	225
221. CONCORD HYMN: CONVERSATION	226
222. ADJECTIVES AND ADVERBS: A REVIEW EXERCISE	228
223. PROPER NOUNS AND ADJECTIVES: A REVIEW EXERCISE	229
224. THE WOODCHUCK SOCIETY: CONVERSATION	229
225. WRITTEN COMPOSITION	235
226. <i>EXPECT</i> AND <i>SUPPOSE</i>	236
227. THE CHOICE OF WORDS	237
228. MAKING AND USING AN OUTLINE	238
229. VARIETY IN EXPRESSION	238
230. THE KITCHEN: CONVERSATION	240
231. WRITTEN COMPOSITION	242
232. THE PLURALS OF TITLES	243
233. ORAL COMPOSITION	243
234. BUSINESS LETTERS	245
235. LAST DAY: CONVERSATION	246
236. BUSINESS LETTERS	249
237. ORAL OR WRITTEN COMPOSITION	249
238. BUSINESS LETTERS	249
239. ORAL COMPOSITION	252
240. BUSINESS LETTERS: PRACTICE	253
APPENDIX A. Some Rules for Capital Letters and Punctuation Marks	255
APPENDIX B. A List of Homonyms	257
APPENDIX C. A List of Synonyms	262
APPENDIX D. The Forms of Verbs	264
APPENDIX E. Some Model Letters	266
APPENDIX F. Additional Subjects for Composition	271
APPENDIX G. Some Outlines for Stories	274
APPENDIX H. Books on Myths and Legends	275
APPENDIX I. A Group of Lessons on Longfellow	277
INDEX	281



ILLUSTRATIONS

	PAGE
SHOEING THE HORSE <i>Landseer</i>	2
THE SEWING LESSON	9
ALEXANDER AND DIOGENES <i>Landseer</i>	14
BLIND MAN'S BUFF	16
THE CONNOISSEURS <i>Landseer</i>	21
THE LION OF LUCERNE <i>Thorwaldsen</i>	41
AN ESQUIMAU HOUSE	64
THE WINDMILL	72
AN EASTER CONVERSATION	76
THE DEPARTURE OF THE PILGRIMS FROM DELFT HAVEN <i>Cope</i>	87
THE LANDING OF THE PILGRIMS <i>Rothermel</i>	89
THE SCARECROW	92
CHRISTMAS MORNING	116
A SLIM CHRISTMAS	117
THOUGHTLESS TOM ON THE FOURTH OF JULY	126
THE NARCISSUS	152
THE SHEPHERDESS KNITTING <i>Millet</i>	158
THE SHEPHERDESS <i>Lerolle</i>	160
THE TWO BEARS	190
ORION AND THE BULL	191
SAVED <i>Landseer</i>	239
THE WHITTIER KITCHEN	241

LANGUAGE LESSONS



SIR EDWIN LANDSEER

English, 1803-1873

SHOEING A BAY MARE

PART I

I. THE BLACKSMITH: ORAL COMPOSITION

Did you ever visit a blacksmith's shop? Examine the picture on page 2, and be prepared to tell whether it seems to you a true picture of a smithy.

Some of the tools used by a smith are the *bellows*, the *sledge*, the *forge*, the *anvil*. Tell what each of these is and what each is for. Do you see any of them in the picture?

Describe the hands and arms of a blacksmith. What makes them so strong?

2. THE VILLAGE BLACKSMITH: CONVERSATION

Study the following poem and find in it the answers to the questions which follow it:

Under a spreading chestnut-tree
The village smithy stands;
The smith, a mighty man is he,
With large and sinewy hands;
And the muscles of his brawny arms
Are strong as iron bands.

His hair is crisp, and black, and long,
His face is like the tan;
His brow is wet with honest sweat,
He earns whate'er he can,
And looks the whole world in the face,
For he owes not any man.

Week in, week out, from morn till night,
You can hear his bellows blow;

LANGUAGE LESSONS

You can hear him swing his heavy sledge,
With measured beat and slow,
Like a sexton ringing the village bell,
When the evening sun is low.

And children coming home from school
Look in at the open door;
They love to see the flaming forge,
And hear the bellows roar,
And catch the burning sparks that fly
Like chaff from a threshing-floor.

He goes on Sunday to the church,
And sits among his boys;
He hears the parson pray and preach,
He hears his daughter's voice,
Singing in the village choir,
And it makes his heart rejoice.

It sounds to him like her mother's voice,
Singing in Paradise!
He needs must think of her once more,
How in the grave she lies;
And with his hard, rough hand he wipes
A tear out of his eyes.

Toiling,—rejoicing,—sorrowing,
Onward through life he goes;
Each morning sees some task begin,
Each evening sees it close;
Something attempted, something done,
Has earned a night's repose.

Thanks, thanks to thee, my worthy friend,
For the lesson thou hast taught!
Thus at the flaming forge of life
Our fortunes must be wrought;
Thus on its sounding anvil shaped
Each burning deed and thought.

HENRY W. LONGFELLOW.

1. Where does the smithy stand? Is it in a large city?
2. What sort of arms and hands has the smith who is described by Longfellow? What is his complexion?
3. Is he an honest man? Is he industrious? Read the lines that tell about his character.
4. Is he fond of children? What attracts children to the smithy?
5. What does the smith do on Sundays?
6. What lesson does the life of the smith teach the poet?

Prepare to read the poem aloud. Try to see pictures of the smithy and the smith in your imagination, and to make others see them as you read. Try to make them feel the lesson of the smith's life.

NOTE.—It is said that the smithy Longfellow thought of when he wrote this poem stood near the corner of Brattle and Story Streets, in Cambridge, Massachusetts, only a few blocks from Longfellow's home.

3. THE SENTENCE

If you had risen early one fine September morning and looked out from a certain window of a house in a certain pleasant little city, four thoughts would have come into your mind. You would have expressed your thoughts to yourself in these words:

1. The hills are high.
2. The hills surround the city.
3. The hills are beautiful this morning.
4. The hills are covered with purple mist.

These words, so arranged that they express your four thoughts, make four SENTENCES.

DEFINITION. A sentence is the expression of a thought in words.

Write in sentences your thoughts about some of the following subjects:

1. Chalk.
2. My new book.
3. The trees in the park.
4. The house across the street.
5. The horses that draw the fire-engine.
6. The grass.
7. The school-house.
8. The American flag.
9. Arithmetic.
10. The pictures in the hall.
11. Last recess.
12. My garden.
13. My fountain pen.
14. The summer vacation.
15. Dogs.
16. Winter apples.
17. My pony.
18. The pictures in the school-room.
19. Our new song.
20. The blacksmith.

4. CAPITALS AND PERIODS

1. Look before you leap.
2. Second thoughts are best.
3. A penny saved is a penny earned.
4. It is never too late to mend.
5. A stitch in time saves nine.
6. Many hands make light work.
7. A bird in the hand is worth two in the bush.
8. One good turn deserves another.
9. Riches have wings.
10. Every cloud has a silver lining.
11. You cannot eat your cake and have it too.

12. Where there's a will, there's a way.
13. It is the early bird that catches the worm.
14. He that plants trees loves others besides himself.
15. He that has but four and spends five has no need of a purse.

Which of these sentences tell something? Which gives a command?

Learn the following definitions and rules:

DEFINITIONS. A declarative sentence is one that makes a statement.

An imperative sentence is one that expresses a command or a request.

RULES. A period should be placed at the end of every declarative or imperative sentence.

Every sentence should begin with a capital letter.

Copy exactly as they are printed ten of the sentences placed at the beginning of this exercise.

5. PROVERBS: ORAL COMPOSITION

Short sentences that have in them a great deal of meaning and good advice, and have become common sayings, are called *proverbs* or *maxims*. The fifteen sentences in Lesson 4 are proverbs.

Select three of the proverbs in Lesson 4 that seem to you to give particularly good advice, and explain what they mean.

6. THE INTERROGATION POINT

Section I

1. Do you like to read?
2. Where are you going?
3. Can you see that flag?
4. Do you enjoy music?
5. When will you visit me?

Do these sentences tell some thought? Do they give a command? For what purpose are they spoken? What mark follows them?

Learn the following definition and rule:

DEFINITION. An interrogative sentence is one that asks a question.

RULE. An interrogative sentence is followed by an interrogation point (?).

Section 2

Write five interrogative sentences asking about a game you would like to learn. Do not forget to begin each sentence with a capital letter. Do not neglect to follow each with an interrogation point.

7. THE SEWING LESSON: ORAL COMPOSITION

Who is teaching the little girl in the picture on page 9 to sew? Is she holding the needle and thread properly?

Tell exactly how you hem a handkerchief.

8. THE CAPITAL *I*

Section 1

Study the writing of *I* in these sentences.

1. What have I done with my pencil?
2. May I take yours?
3. But now I have found my own.
4. Where shall I put my coat?
5. Do you think I can find your book?

With what kind of letter is *I* written in all these sentences?

Learn the following rule:

RULE. The word *I* should be written with a capital letter.



THE SEWING LESSON

Section 2

Copy the following sentences, putting *I* in place of the blanks:

1. When — saw you — was pleased.
2. As — told you, — will come to-morrow.
3. While — am here, — will stay with you.
4. Please come when — call you.
5. When — saw those birds, — ran for my field-glass.
6. When — had brought my glass, — watched them a long time.
7. Shall — lend you my glass now?
8. — hope you see the birds as clearly as — saw them.
9. When may — take you to hear the meadow-lark?
10. Where can — find the thrushes?

9. THE RED SQUIRREL: ORAL COMPOSITION

Read carefully the following story:

For a cheery companion give me the red squirrel! I enter the woods and there the little fellow is, ready to welcome me. "What a fine day it is for gathering nuts!" he seems to say, and straightway, as I listen to his merry chatter, I think it is a fine day for any sport that includes him and the brown November woods.

Young naturalists may think it is a difficult thing to become acquainted with red squirrels, but you will often find them willing to be sociable if you show them a little kindness. I have many times watched two or three squirrels playing about a friend as she sat in her garden. They seemed to find her nearly as interesting as the old pine tree near by. They are inquisitive animals.

"How did you tame them?" I asked.

"I fed them occasionally," she replied. "At first I put some nuts on the grass several feet away from me. Then I gradually placed a tempting meal nearer and nearer, until the little fellows seemed to lose all fear of me."

If we care to, you and I, we can learn a great deal about red squirrels before another year has passed. If you live on a farm you should know the habits of all the wild creatures about you. You can then be just to them, and decide whether or not you can afford to let them continue to be tenants on your farm. You will find that all of them have interesting lives.

ALICE G. McCLOSKEY.

Prepare to tell the class how you have made a pet of some animal, why you enjoy him, and what you have learned about his habits and life.

10. NAMES OF PERSONS

Section 1

1. The name of the first President of the United States was George Washington.
2. His wife's name was Martha Washington.
3. We read yesterday a fine poem by Henry Wadsworth Longfellow.
4. One of my favorite authors is Louisa May Alcott.

With what kind of letters do the names of persons begin in these sentences?

Learn the following rule:

RULE. Names of persons should begin with capital letters.

Section 2

Put into sentences the names of all of your family. If you wish, you may make the sentences like these:

1. My father's name is ———.
2. My mother's name is ———.
3. The name of my brother is ———.
4. My oldest sister is named ———.

Write in a list the names of ten of your classmates.

11. ORAL COMPOSITION

Tell your classmates something interesting about one of the following subjects:

1. A Game that Boys Like to Play.
2. A Game that Girls Like to Play.
3. What a Farmer Does in the Fall.
4. Gathering Autumn Fruits.
5. How We Boys Helped Put Out the Fire.
6. What I should Like to Do when I Grow Up.
7. What I Saw when I was Traveling.
8. What to Do on a Rainy Holiday.
9. Where We Went after Nuts.
10. How I Made a Jack-o'-Lantern.
11. The Old Apple Woman on the Corner.
12. A Visit to the Monkeys at the Zoo.

12. NAMES OF PLACES

1. I was born in the United States.
2. The Mississippi River is the longest in our country.
3. The Gulf of Mexico is south of the United States.
4. I had a sail on Lake Erie.
5. Our metropolis, New York, is a very large city.

With what kind of letter does each place-name in these sentences begin?

Learn the following rule:

RULE. Names of places should begin with capital letters.

Write the names of

1. Five cities or towns.
2. Five rivers, lakes, or other bodies of water.
3. Five countries.
4. Five of the states of our country.

13. ALEXANDER AND DIOGENES: CONVERSATION

Prepare to tell this short story in your own words, and to answer the questions printed after it:

*Alexander and Diogenes*¹

Alexander, who lived long before the birth of Christ, was a great emperor. Among his subjects was an old philosopher named Diogenes. This Diogenes was a cynic; that is, he thought that men were more often bad than good; and he went through the city with a lantern, in broad day-light, seeking for an honest man. He was very outspoken, and had no great respect even for kings. He lived in a tub, and ate the plainest of food. One day Alexander, with a great company of nobles about him, approached Diogenes and, intending to make him a present, asked,

"Is there anything you wish to have?"

"Nothing," replied the old philosopher, "except that you should stand a little out of my sunshine."

The nobles laughed; but the emperor said, "If I were not Alexander, I should like to be Diogenes."

Why did Alexander think he should like to be Diogenes if he were not the emperor?

An English artist has painted a picture which he calls *Alexander and Diogenes*. Study the copy of this picture on the next page, and decide which dog is Alexander and which is Diogenes. Tell what there is about each dog that reminds you of the man for whom he was named. What objects in the picture remind you still further of the story of Diogenes?

14. HOW TO WRITE THE NAMES OF THE DAYS

Section I

On Monday when the weather's fair,
We always wash the clothes;
Then Tuesday we can iron them,
Although it rains or snows.

¹ Pronounced Di-oj-e-neeZ.



SIR EDWIN LANDSEER

ALEXANDER AND DIOGENES

English, 1803-1873

On Wednesday we mend all the rents,
And always like it, too.
On Thursday we receive our friends—
We've nothing else to do.
Then Friday is our sweeping-day,
To dust and set things right.
On Saturday we the cooking do,
Then put all work from sight;
And Sunday is the day of rest,
We go to church dressed in our best.

In this bit of verse, with what kind of letters do the names of the days begin?

Write a list of the days in their order, spelling each name correctly and beginning each with a capital letter. Then pronounce the names carefully and distinctly.

Learn this rule:

RULE. The names of the days of the week should begin with capital letters.

Section 2

Learn also these shortened spellings, or *abbreviations*, for the names of the days:

Mon.	Thurs.
Tues.	Fri.
Wed.	Sat.
Sun.	

Which letters of the names are chosen for the abbreviations? How many letters in each abbreviation? What mark follows each abbreviation?

15. BLIND MAN'S BUFF: ORAL COMPOSITION

The picture on page 16 represents some young people amusing themselves with a game that we all play sometimes. Do you think they enjoy it? Are they playing

indoors or in the garden? What objects are in the background of the picture?



Tell the class about some game of Blind Man's Buff you have played.

16. HOW TO WRITE THE NAMES OF THE MONTHS

Section 1

1. March, April, May are the spring months.
2. June, July, August are the summer months.
3. September, October, November are the autumn months.
4. December, January, February are the winter months.

Read these four sentences, pronouncing the names of

the months accurately. Then copy the sentences, taking pains to spell each name correctly and to begin it with a capital letter.

Section 2

Make a list of the names of the months from memory.
Learn this rule:

RULE. The names of the months always begin with capital letters.

Section 3

Copy and learn this stanza:

Thirty days hath September,
April, June, and November;
All the rest have thirty-one
Excepting February alone,
Which hath but twenty-eight in fine,
Till leap-year gives it twenty-nine.

17. HOW TO WRITE DATES

Section 1

The names of some of the months are rather long, as you will see from the list in Lesson 16. For convenience and speed in writing, we shorten, or *abbreviate*, the longest ones. The abbreviations as well as the full names should begin with capital letters, and each abbreviation should be followed by a period.

Jan.	Apr.	Oct.
Feb.	Aug.	Nov.
Mar.	Sept.	Dec.

Which letters of the names are used for the abbreviations? Which abbreviation has more than three letters in it? Which names have no abbreviations? Can you think why the names of these three months are never

shortened? *March* and *April*, also, are usually written in full; what reason can you think of for that?

Copy these abbreviations.

Section 2

1. America was discovered Oct. 12, 1492.
2. The Declaration of Independence was adopted July 4, 1776.
3. Washington was born Feb. 22, 1732.
4. Lincoln was born Feb. 12, 1809.

Copy these four sentences, observing the comma between the day of the month and the year.

Section 3

Write the date on which you study this exercise.

Write the dates of the following holidays in the present year: New Year's Day, Washington's Birthday, Memorial Day, Independence Day, Thanksgiving Day, Christmas Day.

Write the date of April Fools' Day in the present year; of Hallowe'en.

Write the date of your birthday, using the year of your birth.

18. THE CONNOISSEURS: ORAL COMPOSITION

Sir Edwin Henry Landseer (1802-1873) was an English painter of animals. He made excellent pictures of dogs, deer, and squirrels. From models prepared by him, some magnificent bronze lions were cast for one of the great monuments of London. He loved dogs best of all animals, and is said to have gone about always with a pack of them at his heels. In some of his pictures he tries to show that animals feel as men feel; for example, in *Alexander and Diogenes*. Queen Victoria made the painter a knight, and we therefore call him *Sir* Edwin Landseer.

In *The Connoisseurs* Landseer has given us a portrait of himself and two of his dogs.

Look carefully at the picture on page 21 and answer these questions: What is Landseer holding in his hands? What is he doing? What are the dogs looking at? Do they look as if they could understand his work?

A *connoisseur* is a person who knows so much about art that he is able to judge whether a work of art is good or not.

Why does Landseer call his pets *connoisseurs*? Do they look wise? Do you think they like their master's work?

Close your book and tell from memory how many figures there are in the picture and who they are; what the man holds in his hands and what he is doing; what the dogs are doing.

19. HOW TO WRITE INITIALS

Section 1

If George Washington did not wish to write out his name in full, he might have written it G. Washington. Or he might have found it convenient at times to sign himself G. W. We should say that he then wrote not his name, but his *initial* (G.), or his *initials* (G. W.).

An initial is the first letter of a name. The initial of one's last name is not often used, but persons with one or two given names often use the initials of those, or of one of them.

John Quincy Adams is J. Q. Adams, or John Q. Adams.

Henry Wadsworth Longfellow is H. W. Longfellow, or Henry W. Longfellow.

What kind of letters are used for the initials of these names? What mark follows each initial?

RULE. An initial should always be written with a capital letter and followed by a period.

Section 2

Write the names in the following list using the initial in place of the first name or names:

- | | |
|-----------------------------|-----------------------------|
| 1. John Adams. | 9. John Henry Hamilton. |
| 2. William Shakespeare. | 10. Margaret Allen Johnson. |
| 3. John Greenleaf Whittier. | 11. Alice Price. |
| 4. James Russell Lowell. | 12. Anne Elizabeth Wilson. |
| 5. Anna Katherine Green. | 13. Jessie Maynard Smith. |
| 6. Mary Mapes Dodge. | 14. John Paul Jones. |
| 7. William Ewart Gladstone. | 15. William Henry Harrison. |
| 8. Ulysses Simpson Grant. | 16. Abraham Lincoln. |

20. THE USE OF TITLES

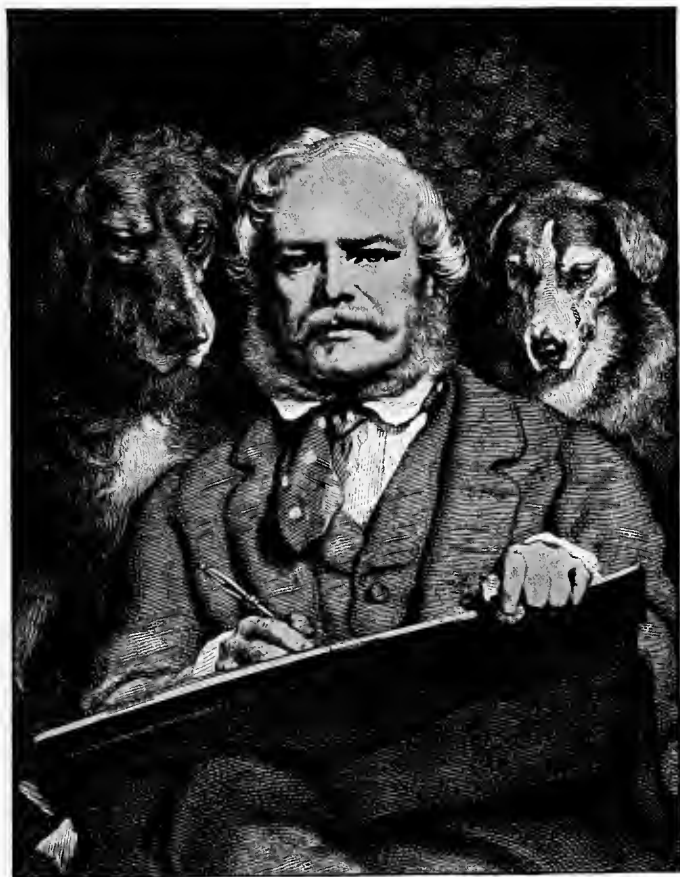
Section 1

For the sake of courtesy we usually attach a title to the written name of a person, and often to the spoken name, especially if the person of or to whom we speak is older than ourselves and not of our own family.

Mr. is the ordinary title for a man. It stands for Mister. It is always written as an abbreviation, is begun with a capital, and is followed by a period. A boy too young to be called *Mr.* may be addressed as *Master*, the title being always begun with a capital but never abbreviated.

The title of an unmarried lady is *Miss*. That for a married lady is *Mrs.*, which stands for Mistress. Like *Mr.*, it is always written as an abbreviation, begun with a capital, and followed by a period.

Doctor is usually abbreviated to *Dr.*, and *Reverend* to *Rev.* Army titles are usually written as abbreviations



SIR EDWIN LANDSEER

English, 1803-1873

THE CONNOISSEURS

before names of men. *Capt.* (Captain), *Col.* (Colonel), *Gen.* (General), *Maj.* (Major), *Lieut.* (Lieutenant) are the commonest ones.

If a man is a Member of Congress, or holds some other high political office, we may call him *Honorable* (Hon.). Men holding certain positions in schools and colleges may be addressed as *Professor* (Prof.). The head of a college is usually *President* (Pres.).

A young man whose name is exactly like his father's usually writes *Jr.* (Junior) after his name to avoid confusion. The son of John Smith, *Sr.* (Senior) is John Smith, *Jr.*

Instead of writing *Dr.* before a physician's name, we may put *M. D.* (Doctor of Medicine) after it. A title written after a name must be separated from it by a comma, as *Jr.* and *Sr.* above.

Section 2

Write the names of the following persons with their proper titles abbreviated:

1. James A. George is a doctor. Write his name in two ways.
2. William G. Maynard is a clergyman.
3. J. G. Schurman is the president of a university.
4. J. M. Hart is a professor in a university.
5. When Ulysses S. Grant retired from the army, he was a general. He had been a captain and a colonel. Write his name for each stage of his military advancement.
6. Write with proper titles the names of John Harrison Smith, who is a Member of Congress; of his wife, Mary Robertson Smith; of his daughter, Anne Smith; of his eldest son, who is named for the father; and of his young son, William Robertson Smith.

21. A LEGEND ABOUT LONGFELLOW: WRITTEN COMPOSITION

One day in school a boy's teacher asked him to write a story. He was only nine years old, and was rather afraid to try it. But his teacher said,

"You can write words, can't you?"

"Yes," answered the boy.

"And you can put words together into sentences, can't you?"

"Yes."

"Then," continued the teacher, "you may take your slate and go out behind the school-house, and there you can surely find something to write about. You can tell what it is, what it is for, and what is to be done with it. That will be a story."

The boy took his slate, went out behind a barn near the school-house, and began to look around him. The first thing he saw was a turnip, growing near him. He knew what this was, what it was for, and what would be done with it; so he took the turnip for the subject of his story. In a little while he carried his slate in to his teacher. What was her surprise to find that he had written a little poem about the turnip! The boy's name was Henry Longfellow. Later he became a famous poet.—Adapted from GEORGE L. AUSTIN: *Henry Wadsworth Longfellow*.

Take your pencil and paper and write what you know about one of the following subjects:

1. Something I can See from the Window.
2. Something I can See from the Door.
3. Something I can See from the Steps.

Remember that Henry Longfellow's teacher told him to write "what it is, what it is for, and what is to be done with it."

22. WRITTEN COMPOSITION

Write what you would do under some conditions that you might imagine as being very pleasant. Begin with one of the following expressions, or with a sentence like them.

1. If I had fifty cents to spend exactly as I wish to spend it.
2. If I could do exactly what I wish to do for one hour.
3. If I could buy my own clothes this fall.

23. LETTER-WRITING

One of the greatest pleasures that come to us in life is the pleasure of talking with our friends as we meet them day after day. Besides the friends who live near us and whom we meet often, we all have friends far away, whom we seldom see and to whom we cannot speak. We do not forget them, and we do not want them to lose interest in us. We must, therefore, keep up our friendship and our interest in one another by talking together in letters. We may write our friends items of news about our common acquaintances, and tell them of our work and of our play as if they were with us. Whatever two friends may talk over with pleasure they should be able to write about in their letters with equal pleasure. But there are certain rules of form for letter-writing that all intelligent persons observe. These forms we have now to study.

You will be interested in reading a letter written by a boy that became a famous author. Robert Louis Stevenson wrote this letter at the age of thirteen to his mother, who had left him at a boarding school while she traveled for her health. He wrote a part of it in French, a language which he was then studying.

Spring Grove School, November 12, 1863.

My dear Mamma,

I received your letter to-day. As to-morrow is my birthday, I write you this letter. My big cake has come. It weighed twelve pounds and a half, and cost seventeen shillings. On the evening of Guy Fawkes Day¹ we had some fine fireworks. When the police came into our playground, the fireworks and handkerchiefs disappeared quickly; but we charged the officers away. The boys made all the noise they could, and drove me nearly mad. I hope you will find your house at Mentone nice. I have been obliged to stop writing for want of a pen, but now I have one; so I will continue.

My dear papa, you told me to tell you whenever I was miserable. I do not feel well, and I wish to get home. Do take me with you.

R. STEVENSON.

—Adapted from STEVENSON'S *Letters*, i. 8.

Used by permission of Charles Scribner's Sons.

This letter by a celebrated English humorist was written to a little girl named May Elliot:

17 Elm Tree Road, St. John's Wood,
Monday, April, 1844.

My dear May,

I promised you a letter, and here it is. I was sure to remember it; for you are as hard to forget as you are soft to roll down a hill with. What fun it was! only so prickly, I thought I had a porcupine in one pocket, and a hedgehog in the other. The next time, before we kiss the earth we will have its face well shaved. Did you ever go to Greenwich Fair? I should like to go there with you, for I get no rolling at St. John's Wood. Tom and Fanny only like roll and butter, and as for Mrs. Hood, she is for rolling in money.

Tell Dunnie that Tom has set his trap in the balcony and has caught a cold, and tell Jeanie that Fannie has set her foot

¹ November 5, a holiday in England.

in the garden, but it has not come up yet. Oh, how I wish it were the season when "March winds and April showers bring forth *May* flowers!" for then of course you would give me another pretty little nosegay. Besides it is frosty and foggy weather, which I do not like. The other night, when I came from Stratford, the cold shriveled me up so that when I got home, I thought I was my own child!

However, I hope we shall all have a Merry Christmas. I mean to come in my most ticklesome waistcoat, and to laugh till I grow fat, or at least streaky. . . There will be doings! And then such good things to eat; but pray, pray, pray, mind they don't boil the baby by mistake for a *plump* pudding, instead of a plum one.

Give my love to everybody, from yourself down to Willy, with which and a kiss, I remain up hill and down dale,

Your affectionate lover,

THOMAS HOOD.

—From HOOD's *Works*, 1873, x. 403-404.

24. THE PARTS OF A LETTER

Section 1

From the letters printed in Lesson 23 we may learn the parts of which a letter is composed.

1. Stevenson's letter begins by naming the place from which the letter was written ("Spring Grove School"), and the date of writing ("November 12, 1863"). Every letter should begin with a **HEADING**, telling the place and time of writing. The heading should contain the writer's address, which the receiver will have to use in reply. If the writer lives in a large city, he should give his street and number. The date may, if the writer chooses, name the day of the week; it must name the day of the month and the year.

Find the heading in Hood's letter.

2. Then Stevenson addresses the person for whom the letter is intended ("My dear Mamma"). This part is the SALUTATION. The salutation of Hood's letter is "My dear May."

3. After the salutation comes the BODY of the letter, containing the news and messages.

4. It is customary to put, as the ENDING of the letter, some expression of respect or affection. The ending of Hood's letter is made by the words "Your affectionate lover."

5. Every letter must close with the SIGNATURE of the writer.

Section 2

Find the five parts of each of the letters printed in Appendix E.

25. ALL-HALLOWE'EN: WRITTEN COMPOSITION

Read carefully the following paragraph. Then write one telling what games you play on Hallowe'en.

Hallow is an old word meaning "saints." The word *All-Hallowe'en* means, then, "the eve of All Saints' Day." All Saints' Day is the first of November, and Hallowe'en is the evening of the thirty-first of October. This was formerly a solemn *holy day*; but it has become a *holiday* for sport and entertainment. In some old books All-Hallowe'en is called *Nutcrack Night*, because nuts were used so much in the games. One book tells us about the fun that young people enjoyed at this festival long years ago. Young girls would put nuts into the fire, or press apple-seeds against their cheeks, to test their lovers. If the seed remained or the nut burned, the lover was thought to be true; if the seed dropped off or the nut cracked or jumped, the lover was thought to be false. At Hallowe'en parties apples and nuts were eaten. Nutshells

were burned, and from the ashes wonderful fortunes were told. Cabbages were torn up by the roots. The young people dived for apples in tubs of water, trying to bring up an apple with their teeth. They also hung apples on cords and tried to catch them in the mouth.

Can you see any good reason why nuts and apples should form the refreshment for Hallowe'en? Why are jack-o'-lanterns so often used in the sports and decorations?

26. A MODEL LETTER

The parts of the following letter are correctly arranged. Copy the letter and use it as a model until you have thoroughly learned the forms. Use capitals and punctuation marks in the heading, the salutation, and the ending exactly as they are used in the model.

219 Adams Street,
Elgin, Illinois,
May 19, 1912.

Dear Aunt Jessie,

Mother has been visiting at Uncle Robert's for a whole week, and I have been keeping house. Father says I am the best ten-year-old housekeeper he ever saw, but I suspect he is not so comfortable as he is when mother is at home. The first three mornings I thought it was great fun to give Maggie the orders for luncheon and dinner, but now I have hard work to think what I ought to order, and I am glad to have her help me. We expect mother to-morrow.

Mother asked me to write you that she wished you might come to Elgin Friday afternoon and stay at least three or four days. She knows you want to hear the news from Uncle Robert. We shall all be glad to see you. Tell me what train you will come on, and I will meet you at the station.

Your loving niece,
ALICE R. MAYNARD.

27. *DEAR AND DEER*

1. That hat is very *dear*.
2. My *dear* mother is coming.
3. The *deer* has large horns.

Dear and *deer* sound alike but are spelled differently and differ in meaning. We must be careful not to write one of these words when we mean the other.

What does *dear* mean in the first sentence? In the second? How is the word spelled in these sentences? What does *deer* mean?

Which of these words should you use in the salutation of a letter?

Copy the following sentences, writing *dear* or *deer* in the blanks:

4. The ——— runs fast.
5. Oranges are very ——— just now.
6. How ——— are apples this winter?
7. Mary is my ——— est friend.
8. Did you ever see a ——— in the woods?
9. Are oranges ——— er than apples?
10. My ——— friend came yesterday.
11. The hoofs of a ——— are like those of a cow.
12. Do not buy the ribbon if it is very ———.

28. WHAT MAKES A LETTER INTERESTING: CONVERSATION

Section I

We have been considering the question "What makes a letter correct?" — a very important question if we are to become good letter-writers. There is, however, another question quite as important, and that is, "What makes a letter interesting?"

Turn back to Lesson 23, and read again the letters

printed there. Do you think Robert Stevenson's mother was glad to know that the birthday cake had come safely? Was she interested in the good time her boy had had on his holiday? Do you think the father came for his son when he knew that Robert was homesick? Did May enjoy Mr. Hood's jokes in his letter to her?

Read the letters printed in Appendix E. Was Charles Kingsley's son glad to hear what his father was doing, and to be told about the interesting places he visited and the things he saw? Do you think Gertrude enjoyed the humor in Mr. Dodgson's letter? Do you understand what he means when he says they had not met since William conquered England (in A. D. 1066)? Was the grandmother of George Hughes interested to hear about the great hunting expedition? Did he tell his mother anything she would be glad to hear?

Section 2

Bring to the class some letter you have received and enjoyed; and read to your classmates the part you liked particularly well. Why do you like that part best?

Think carefully over all these letters you have read and heard, and be prepared to tell in the next recitation of the language class *two things* that make a letter interesting.

29. THE USEFUL KITE: ORAL COMPOSITION

In a certain New England city, nearly two hundred years ago, there lived a very bright boy. He was one of the best swimmers among the boys of that town. One day when he went to swim he took with him a large kite. He lay flat upon his back on the water in floating position, with the kite-string in his hand, while the kite sailed along up in the air and drew

him over the surface of the pond. Don't you think he was a clever boy?

When he became a man, this same boy did a very wonderful thing with another kite. Find out what it was and prepare to tell the story to your classmates. The boy's name was Benjamin Franklin.

30. LETTER FORMS

While the arrangement of the parts is the same for all letters, the wording of the salutation and of the ending may vary, as the writer wishes to express affection or friendship for the person to whom he is writing. The following show the forms of several letters.

After studying these five forms, write five that would be suitable for you to use in writing to different friends and relatives. The heading may give your present address and the date of your study of this lesson.

567 Michigan Avenue,
Terre Haute, Indiana,
Feb. 27, 1912.

Dearest Mother,

[Body of the letter.]

Your loving daughter,

HELEN.

2860 Anne St.,
Chicago, Ill.,
Sept. 15, 1910.

Dear Mabel,

[Body of the letter.]

Yours affectionately,

MARGARET RANDALL.

LANGUAGE LESSONS

Lake View, Mich.
Aug. 18, 1910.

My dear Mrs. Wilson,

[Body of the letter.]

Very sincerely yours,
MILDRED A. KENT.

The Oaks,
Madison, New Hampshire,
July 4, 1910.

Dear Jack,

[Body of the letter.]

Yours ever,
TOM S. RANDALL.

Hackney, Kansas,
Sunday, June 23, 1910.

My dear Brother,

[Body of the letter.]

Always your loving sister,
BELLE.

31. TO A WATER-FOWL: A PICTURE IN WORDS

Study carefully the two stanzas following, and then draw and color the picture the stanzas give you.

Whither, midst falling dew,
While glow the heavens with the last steps of day,
Far, through their rosy depths, dost thou pursue
Thy solitary way?
Vainly the fowler's eye
Might mark thy distant flight to do thee wrong,
As, darkly seen against the crimson sky,
Thy figure floats along.

WILLIAM CULLEN BRYANT: *To a Water-Fowl*.

Notice the color of the sky; the color of the bird; whether the bird is far or near; what the bird is doing, and what position he is in.

32. ADDRESSING ENVELOPES

The address on the envelope of a letter should be written so clearly that the mail clerks will have no difficulty in making it out. It should not be crowded into the corner of the envelope. The name of the person to receive the letter should be written across the middle of the envelope, with the street, city, and state below to the right.

Draw on sheets of paper five figures about the size and shape of an envelope. Address these after the following models to the five persons for whom you prepared letter forms in Lesson 30.

Miss Agnes Williams
387 James St.
Englewood
Illinois

Mrs. Helen E. Richards
Box 543
Ithaca
Michigan

Mr. John W. Robinson
717 Majestic Building
Denver
Colorado

Miss Mary Wilson
Lake View
Washington

NOTE 1.—Some persons put a comma after each line of the address on the envelope. But the custom of leaving out all punctuation in the address seems to be gaining favor.

NOTE 2.—If an abbreviation is used in the address, it must be followed by a period. *St.* is for Street; *Ave.* for Avenue; *Sq.* for Square; *Boul.* or *Bd.* for Boulevard; *Bldg.* for Building.

NOTE 3.—The name of the state is often abbreviated, and there is no objection to such abbreviation if it is perfectly clear. Occasionally it may lead to confusion; as *N. Y.* and *N. J.*, *Cal.* and *Col.* In such a case it is better to write the name in full.

33. CHRISTMAS PRESENTS: ORAL COMPOSITION

We all enjoy receiving a gift which shows that the giver has taken the pains to make it himself. We should enjoy giving such gifts, too, because in them

our friends, also, take the most pleasure. It is sometimes hard, however, to think of things we can make without a great deal of help. Can you not exchange some thoughts you have on this subject?

Be ready to tell your classmates about one of the following:

1. A Christmas Present That a Boy can Make.
2. A Christmas Present That a Girl can Make.

34. LETTER-WRITING

Write a letter to some friend or relative, telling:

First, whatever news about your family may be of interest to your correspondent.

Secondly, something interesting that you have done, or seen, or read, within the last two weeks.

For the forms of the letter, follow the model in Lesson 26.

Notice that the body of the letter begins one line below the salutation and a little to the right. The heading is above and at the extreme right of the page.

Put the letter into an envelope and address the envelope.

35. THE JOURNEY OF A LETTER: CONVERSATION

One morning, let us suppose, you wrote a letter to your cousin in New Orleans. You dropped it into the post-office or into the mail-box, and you will think no more about it till you hear from your cousin in reply. But what happened to your letter? How did it get to your cousin's house in New Orleans?

Ten minutes after you left the mail-box, a postman in a

gray uniform stopped there, unlocked the padlock, opened the box, took out the letters, put them into his bag, and started off with them to the post-office. At the post-office all the letters in his bag were dumped upon a table, marked with the name of the office and the date and hour when they reached it, and sorted into piles. Your letter was put into a pouch containing many other letters addressed to Southern cities, and the pouch was securely locked.

Two hours later this pouch was taken to the railroad train and started on its journey. It traveled only by the fastest trains. On some of the trains postal clerks opened the pouch and sorted the letters again, putting those for different states or cities into separate pouches. Finally the New Orleans pouch reached the city for which it was intended.

As soon as the train reached New Orleans, a postman, who was waiting with his mail wagon for your letter and the others, threw the mail bags into his cart and hurried to the post-office. There the letters were again dumped out, and each was marked with the name of the office and the date and hour of its arrival. They were then sorted for the city postmen, and the man who carries mail on your cousin's street delivered your letter to her.

Collect five envelopes that have been used. Explain all the postmarks you find on them. Are all the postmarks on the same side of the envelope?

What mail trains leave or stop at your town? Are they fast or slow trains?

How many different persons do you think handled your letter before your cousin received it? How many miles do you think it traveled? In what direction? How long was it on the way?

Ask your postman or postmaster how many letters he handles in a day. Do you think his work is hard? Do you think he is glad to have all the addresses on the envelopes written clearly and in the proper order?

36. LETTER-WRITING

Write to your cousin describing your post-office. Ask him to tell you exactly when he receives your letter, and after his reply reaches you, report to the class how long your letter was on the way. Can you decide from the postmark how long his reply was in reaching you?

37. CONTRACTIONS

Section I

In ordinary conversation we sometimes use *contractions*; that is, we join words together, shortening one of them. We may do this also in familiar writing, as in letters to friends. In place of the omitted letter or letters we use an *apostrophe* ('). Learn to write the following contractions:

I will	= I'll	is not	= isn't
he will	= he'll	are not	= aren't
we will	= we'll	does not	= doesn't
you will	= you'll	do not	= don't
they will	= they'll	can not	= can't
I am	= I'm	shall not	= shan't
he is	= he's	will not	= won't
we are	= we're	may not	= mayn't
you are	= you're	was not	= wasn't
they are	= they're	were not	= weren't
I have	= I've	it is	= it's or 'tis
he has	= he's	it is not	= 't isn't
we have	= we've	have not	= haven't
you have	= you've	has not	= hasn't
they have	= they've		

We sometimes hear *ain't* and *hain't*; but in good Eng-

lish there are really no such words, and careful persons avoid such expressions.

Section 2

Learn to write the following sentences from dictation. Tell what each contraction stands for.

1. All's well that ends well.
2. Where there's a will there's a way.
3. I'm to be queen of the May.
4. Aren't you coming soon?
5. All's right with the world.
6. We're coming very soon.
7. I'm very glad to see you.
8. I'll find your gloves.
9. I've been watching for you.
10. He's here now.
11. Aren't these your skates?
12. Can't you find your hat?
13. They'll be very glad to see you.
14. Won't you try to hurry?
15. I haven't a word to say.

Section 3

Some persons use the word *don't* when they should use *doesn't*. In the following sentences the words are correctly used:

1. That dress doesn't please me.
2. Jack doesn't know my brother.
3. The bird doesn't see us.
4. These things don't please me.
5. Those boys don't know my brother.
6. Those birds don't see us.

Of how many persons or things are we speaking when

we use *doesn't* in these sentences? Of how many when we use *don't*? For what does *-n't* stand?

RULE. *Doesn't* means "does not"; *don't* means "do not." We must be careful not to say *don't* when we mean *does not*.

Supply *don't* or *doesn't* in the following sentences:

7. ——— Tom like his new gun?
8. The girls ——— neglect their books.
9. That dog ——— forget his master.
10. ——— our garden look well?
11. Yes, but it ——— grow very fast.
12. ——— Will plant his sweet-peas too early?
13. We ——— think so.
14. ——— the last bed need spading?
15. It ——— just yet.
16. Why ——— Mary plant pansies?
17. ——— this weather please you?
18. It ——— seem very warm to-day.

38. THE LION OF LUCERNE: ORAL COMPOSITION

More than a hundred years ago, a French king was attacked in his palace by an angry mob. His body-guard was a company of Swiss soldiers. They tried bravely to protect King Louis, and many of them were killed. The king and the queen were placed in prison and kept there for a long time, until they were finally beheaded. In honor of the brave body-guard, the Swiss people employed the sculptor Thorwaldsen to design this monument. It is cut in the solid rock in the side of a hill at Lucerne, Switzerland. The lion, which represents the company of Swiss soldiers, is protecting the shield of France even in his dying agony. The words above the lion mean, "To the fidelity and courage of the Swiss." Do you see the arrow that has pierced his side? Do you see the fleur-de-lis, the emblem of France, on the shield? (See the picture on page 41.)

Tell this story in your own words. Or tell some other story you know showing the bravery and faithfulness of a body of soldiers or of a single soldier.

39. ABBREVIATIONS

Section 1

Learn the following abbreviations:

- A. M. = forenoon¹
- P. M. = afternoon.¹
- P. S. = postscript.²
- P. O. = post-office.
- A. D. = after Christ.³
- B. C. = before Christ.
- Co. = company.
- Supt. = superintendent.
- Gov. = governor.

Section 2

Copy the following sentences, putting the abbreviations in place of the words or word printed in italics:

1. The train leaves at 10.40 *in the forenoon*.
2. We expect our friends at 6.25 *in the evening*.
3. *Governor* Arnold will speak at the City Hall.
4. Rome was founded about 753 *years before Christ*.
5. America was discovered 1492 *years after Christ*.
6. Marshall Field and *Company* own a large department store.

¹ The letters A. M. are the initial letters of two Latin words meaning "forenoon"; P. M., of two Latin words meaning "afternoon." In English we write A. M. and P. M. as if they were abbreviations for "forenoon" and "afternoon."

² *Postscript* is from the Latin for "written afterward."

³ The letters A. D. are the initial letters of two Latin words meaning "in the year of our Lord." See the first note above.



BERTHEL THORWALDSEN

THE LION OF LUCERNE

Danish, 1776-1884

7. The American Steel *Company* is very rich.
8. *Professor Fiske's* address is *Post-Office* Sub-Station 84, New York.
9. At the end of his letter George added: "*Postscript*. I forgot to tell you that our team won Saturday."

40. HOW WE PAY TO HAVE OUR LETTERS CARRIED:
CONVERSATION

If you look again at the five old envelopes whose postmarks you explained the other day (Lesson 35) you will find that there is on each one, besides the postmark and the address, a stamp worth two cents. Are the stamps on all the envelopes alike? Whose picture, or what picture, is on each? Of what color is each stamp?

If you can find a wrapper that has been used on a newspaper, notice how much its stamp is worth. Describe the color and the picture on this stamp. How much postage is required for a postal card? What picture is on a stamped postal card?

Does it ever cost more than two cents to send a letter? Does it ever cost more than one cent to send a newspaper or a parcel? Have you ever seen any stamps besides one- and two-cent stamps? Can you find out what others are made?

Can you send letters to foreign countries as well as to different parts of our own country? How much does the stamp for a foreign letter cost? For a letter to England? If you can get a stamp made in a foreign country, tell how it differs from a United States stamp.

Some persons have made great collections of foreign stamps and of those printed at different times and for different prices in our own country. Such collections are very interesting. You would enjoy making a scrapbook of all the different stamps you can find.

If you mail a letter without a stamp, what will the postmaster do with it? Do you know why the government compels us to use stamps? When you know that it costs nearly \$200,000,000 a year to carry on our postal service, you will think that two cents is little enough to pay for each letter we send. Look at the envelopes again, and see how the post-office cancels each stamp that has been used, so that it cannot be taken off and used again.

41. LETTER-WRITING

1. Write to a cousin of your own age, telling him about your present school work.

2. Write a letter to your father, thanking him for a birthday gift, and telling him how you are going to use and enjoy it.

3. Write to an uncle who lives on a farm, asking him about the garden and the animals you helped him care for when you visited him.

4. Write to a friend in the country, telling him (or her) how you will entertain him (or her) if he (or she) will visit you in your city home.

5. Write to a boy or a girl who does not know your favorite game, and explain it clearly.

6. Write a letter to a sick schoolmate, telling him (or her) of some entertainment you have lately held in the school.

7. Write to your mother, telling her about the last book you have read. Try to give her an idea of the main points of the story, and make her see what there is to enjoy about it.

8. Write to a friend in another town who has never visited the town you live in, and tell him the pleasant points about your home city.

9. Write to a friend explaining some interesting thing you have learned from one of your lessons in the last week.

10. Write to your father, describing something you would like very much to possess, and telling him how useful you could make it.

42. THE SINGING LESSON: CONVERSATION

1. A nightingale made a mistake;
She sang a few notes out of tune;
Her heart was ready to break,
And she hid away from the moon.
2. She wrung her claws, poor thing!
But was far too proud to weep;
She tucked her head under her wing,
And pretended to be asleep.
3. "Oh, Nightingale," cooed a dove—
"Oh, Nightingale, what's the use?
You bird of beauty and love,
Why behave like a goose?"
4. "Don't skulk away from our sight,
Like a common, contemptible fowl;
You bird of joy and delight,
Why behave like an owl?"
5. "Only think of all you have done,
Only think of all you can do;
A false note is really fun
From such a bird as you.
6. "Lift up your proud little crest,
Open your musical beak;
Other birds have to do their best—
You need only to speak."

7. The nightingale shyly took
Her head from under her wing,
And, giving the dove a look,
Straightway began to sing.
8. There was never a bird could pass;
The night was divinely calm,
And the people stood on the grass
To hear that wonderful psalm.
9. The nightingale did not care;
She only sang to the skies;
Her song ascended there,
And there she fixed her eyes.
10. The people that stood below
She knew but little about;
And this story's a moral, I know,
If you'll try to find it out.

JEAN INGELow.

What mistake did the nightingale make? How did she feel about it? What did she do?

What was the dove's advice? What did she say the nightingale should think about more than about her mistake?

Did the nightingale follow the dove's advice? Did she sing well?

What do we feel like doing when we make mistakes? What is it best for us to do? What is the "moral" mentioned in the last stanza?

Tell the story of *The Singing Lesson* in your own words.

Explain the meaning of all the contractions in this poem.

43. ABBREVIATIONS AND TITLES: REVIEW

Read the following sentences, speaking the complete word or words in place of the abbreviations:

1. Capt. James is a good soldier.
2. Gen. Washington commanded at Valley Forge.
3. Gov. Bradford came from England to Massachusetts.
4. The concert will begin at seven P. M.
5. The train goes at 8.30 A. M.
6. Capt. John Smith had a wonderful adventure among the Indians.
7. Supt. Willis has charge of the paper mills.
8. The Hon. John Quincy Adams was once a senator.
9. Pres. John Adams lived in the White House.
10. Maj. John André was a spy.
11. The Declaration of Independence was signed in the year 1776 A. D.
12. The Flood is said to have occurred 4000 years B. C.
13. Prof. Smith teaches arithmetic.
14. William James, Jr., is here.
15. William James, Sr., is coming to-morrow.
16. Dr. Ames is driving past.
17. Our Congressman is the Hon. Willard Tracy.
18. Constantinople was captured by the Turks in 1453 A. D.
19. Greece was invaded by the Persians in 480 B. C.
20. My music teacher is Prof. Wm. Roberts.

44. THE EXCLAMATION POINT

Section 1

1. How cold it is!
2. What a wind there is!
3. How the snow flies!
4. How pretty your new coat is!
5. See that horse run!
6. Oh, that child has fallen on the ice!

When a sentence by its form expresses excitement or some strong feeling — as surprise, admiration, sorrow, grief — it is called an **EXCLAMATORY** sentence.

Learn this rule:

RULE. An exclamatory sentence should be followed by an exclamation point (!).

Section 2

Imagine that you are watching an exciting game between two football teams. Write ten short exclamatory sentences that you might use on such an occasion. Put an exclamation point after each.

45. ORAL COMPOSITION

Talk to your classmates on one of the subjects printed below; or, if you prefer, choose one for yourself.

1. What I Saw in the Store Window.
2. The Best Kind of Base-ball.
3. A Trick that My Dog will Do.
4. What the Boys Do when the Firebell Rings.
5. How I Made a Rabbit Pen.
6. How I Furnished My Doll's House.
7. What I can See from the Window of my Room.
8. What I Saw on my Way to School this Morning.
9. What We Played in the Gymnasium To-day.
10. What I Liked Best at the Circus.

46. PUNCTUATION: A REVIEW EXERCISE

Copy these sentences and put the proper punctuation mark at the end of each:

1. How cold it is to-day
2. Let us walk fast
3. Just see that smoke
4. Do you think there is a fire

5. No, some boys are burning leaves
6. Don't let the fire spread too far
7. Is it too near the tree
8. Watch the sparks carefully
9. The smoke is very thick
10. Rake the leaves into a big pile
11. The leaves fell from the elms and maples last fall
12. How the flames leap up
13. Are you afraid
14. No, I trust the boys
15. We are having a lovely spring
16. What a lovely spring we are having
17. Have you had a pleasant spring
18. Do you enjoy walking in the woods
19. What a beautiful grove
20. This is the prettiest grove I ever saw
21. Walk with me in this lovely grove
22. Please drive your dog away
23. Lend me one of your new books, please
24. How can I find your house
25. Do tell me where you live
26. Please take this picture
27. What did you ask me yesterday
28. Long live the king
29. How pleasant your room is
30. Have you a pleasant room
31. Your room is very pleasant
32. Try to find a pleasant room
33. How cold it is growing
34. Is it growing cold
35. It is growing cold

47. THE FOOLISH CROW: ORAL COMPOSITION

Study this story carefully, so that you can tell it in the class in your own words. Explain clearly what "lesson" will pay the crow for the loss of the cheese.

The Foolish Crow

A crow once stole a piece of cheese from a farm-house window, and flew with it to a tree in the woods. A fox, who lived in the woods, smelled the cheese and ran to the foot of the tree. He was very hungry, and he liked cheese; but he could think of no way to make the crow drop the piece.

Finally he said, "Good morning, dear Miss Crow. How well you are looking to-day! How fine and glossy your feathers are! Perhaps your voice is as sweet as your feathers are handsome. If so, you must be the Queen of Birds."

On hearing such praise, the crow was quite beside herself. She wished to sing for the fox, and let him judge how beautiful her voice was. So she opened her mouth very wide. Thereupon the cheese fell to the ground.

In a twinkling the fox snapped up the morsel. When he had eaten it, he called up to the crow, "Ah, my good soul! Learn that all flatterers have something to gain from you. That lesson will pay you for the loss of the cheese."

48. AN AX TO GRIND: WRITTEN REPRODUCTION

After your teacher has read to you in the class the following story, write it out in your own words. Do not look at the book again. End your story with a sentence to show how the man with the ax was like the fox in the fable printed in Lesson 47.

When I was a little boy, I remember, one cold winter morning I was accosted by a smiling man with an ax on his shoulder.

"My pretty boy," said he, "has your father a grindstone?"

"Yes, sir," said I.

"You are a fine little fellow," said he; "will you let me grind my ax on it?"

Pleased with the comment of "fine little fellow," "Oh, yes, sir," I answered, "it is down in the shop."

"And will you, my little man," said he, patting me on the head, "get me a little hot water?"

How could I refuse? I ran, and soon brought a kettleful.

"I am sure," continued he, "you are one of the finest lads that ever I have seen; will you just turn a few minutes for me?"

Pleased with the flattery, I went to work; and I toiled and tugged till I was almost tired to death. The school-bell rang, and I could not get away; my hands were blistered, and the ax was not half ground.

At length, however, it was sharpened; and the man turned to me with, "Now, you little rascal, you've played truant; be off to school, or you'll rue it!"

"Alas," thought I, "it is hard enough to turn a grindstone, but now to be called a little rascal is too much." It sank deep into my mind, and often have I thought of it since. When I see a merchant over-polite to his customers, methinks, "That man has an ax to grind." When I see a man, who is in private life a tyrant, flattering the people, and making great professions of attachment to liberty, methinks, "Look out, good people! That fellow would set you turning grindstones!"

BENJAMIN FRANKLIN.

49. THE COMMA AFTER *YES* AND *NO*

Section I

Copy the three sentences following, taking care to insert the comma after *yes* and *no*.

1. Yes, I will send you the picture.
2. No, there are no lessons yet.
3. Yes, the buds are growing fast.

Learn this rule:

RULE. The words *yes* and *no* should be separated by a comma from the rest of the sentence of which they form a part.

Section 2

Copy the following sentences, and supply all the punctuation marks they need:

1. Yes I believe as you do
2. No I can't say I think that
3. Would you like to go to the circus
4. Yes I should like it very much
5. What a lazy donkey that clown is riding
6. Yes but see him kick
7. Do you suppose he is angry
8. No he is trained to act that way
9. Will they come back this way
10. Yes I think so
11. Do you know how much the tickets cost
12. No but I think they are not expensive

50. THE COMMA IN THE ADDRESS

Section 1

1. Mary, please close the door.
2. Bring me your book, Walter.
3. Children, write a little faster.
4. Little Boy Blue, come blow your horn.
5. Open your eyes, pretty violet.
6. I wish, Paul, you would lend me your knife.

To whom is the first of these sentences addressed? How is the name of that person separated from the rest of the sentence? To whom is the second sentence addressed? How is his name set off from the rest of the sentence? Make a statement telling to whom, or what each sentence is addressed, and what punctuation sets off the name.

Learn this rule:

RULE. The name of a person or thing addressed should be set off from the rest of the sentence by a comma.

Section 2

Learn to write from dictation the following sentences, putting in commas where the rule calls for them:

7. Little bird sing to me.
8. I wish Jack you would get me some roses.
9. Mother may I offer you these flowers?
10. Please make less noise Robert.
11. Yes Aunt Alice I have bought the book.
12. Don't go out into the snow children.
13. Did you find your pen Jessie?
14. O velvet bee you're a dusty fellow.
15. O columbine open your folded wrapper!
16. You moon have you done something wrong in heaven,
That God has hidden your face?

51. DESERTED BIRD'S-NESTS: ORAL COMPOSITION

Read the following story carefully:

There is a wagon trail which I like to follow; it is always a pleasant walk. There is no footpath; so I do not think many people pass that way. Perhaps this is why many little wild creatures of the field and wood like to live there. I do not know any other place where the birds sing so sweetly, where the wild flowers grow so thick, and where the insects are so numerous.

By the side of this road I found a little vireo's nest. It was about five feet from the ground, and hung near the end of a long branch. It was interesting to find out what it was made of,—grasses, strips of bark, hair, pine needles, plant fibres, and bits of paper. On the outside were lichens and spiders' webs. The pieces of paper were dropped along

the way, I think, by the leader in a cross-country run. Even the little vireos have an interest in the outdoor sports of the college men.

One of the most interesting bird homes is the oriole's nest. The young orioles must have happy times in their cradle, which hangs between the earth and the sky.

Winter is the best time of year to hunt for bird's-nests. It is hard to find them in the spring and the summer. The parent birds intend it shall be. If you succeed in getting a nest, take it into the school-room, so that the other members of your club can study it with you.

ALICE G. McCLOSKEY.

Find a deserted bird's-nest, and, if you can, bring it into the class. If you cannot bring it, make a drawing of it to show its shape and its attachment to the tree. Prepare to tell the class:

1. Where you found it.
2. Its size, shape, and manner of attaching to the tree.
3. What it is made of.
4. What kind of bird made it.

Why is it hard to find nests in spring and summer? Why do the parent birds "intend that it shall be hard"?

Explain the last two sentences of the second paragraph of the article written by Miss McCloskey.

52. PUNCTUATION: A REVIEW EXERCISE

Give the rules for the use of commas in these sentences:

1. We are glad to see you, Paul.
2. Will you have one of these flowers, Marie?
3. Yes, if you please, Miss Ames.
4. Sam, have you been skating this morning?
5. No, father, the ice is too thin.

6. What kind of story are you reading, Walter?
7. A very interesting story, mother, about the people that first settled our country.
8. I am glad, my son, that you like the story.
9. Yes, I do like it very much.
10. Are there stories in it about Indians, brother?
11. Yes, there are a great many.
12. Shall I read one to you, sister?

53. THE MOUNTAIN AND THE SQUIRREL: CONVERSATION

The mountain and the squirrel
Had a quarrel,
And the former called the latter "Little Prig";
Bun replied,
"You are doubtless very big;
But all sorts of things and weather
Must be taken in together,
To make up a year
And a sphere.
And I think it no disgrace
To occupy my place.
If I'm not so large as you,
You are not so small as I,
And not half so spry.
I'll not deny you make
A very pretty squirrel track;
Talents differ; all is well and wisely put;
If I cannot carry forests on my back,
Neither can you crack a nut."

RALPH WALDO EMERSON.

What name did the mountain call the squirrel? Did the squirrel wish he were bigger? What words in the poem tell you how the squirrel felt about his size?

What does the mountain do that the squirrel cannot do?

What does the squirrel do that the mountain cannot do?

What words in the poem mean, "It takes all sorts of things to make a world"? What words mean, "You'll find all sorts of weather in a year"?

Which are more important in life, large persons and things or small ones? Can the world get along without either?

Mention some things that grown people can do better than children. Mention some things that children can do better than grown people.

54. THE LION AND THE MOUSE: WRITTEN REPRODUCTION

This fable tells a story about a very little creature that helped a large, strong one to whom he was grateful. Study the story and then write it in your own words.

Once upon a time a mouse ran over a sleeping lion and awakened him. The lion was annoyed, and put his paw on the mouse, intending to crush the little creature.

"Pardon me this once," begged the mouse. "If you will only let me go, I will be grateful to you all my life; and perhaps some day I can do you a favor."

The lion was so much amused at the idea of a little mouse doing anything for a great, strong animal like himself that he lifted his paw and let the mouse escape.

Some time after, the lion was caught in a trap. The hunters found him and tied him to a tree while they went for a wagon to carry him away.

While the lion was bemoaning his fate, along came the mouse. In five minutes he had gnawed the ropes that bound the lion, and the King of Beasts was free.

Little friends may become great friends.

ÆSOP.

55. PUNCTUATION: A REVIEW EXERCISE

Copy the following sentences, inserting commas where the rules call for them:

1. Marion please bring me your book.
2. Yes mamma I will bring it.
3. How do you like this story Walter?
4. I like it very well Aunt Anne.
5. Will you Rob close the door for me?
6. Yes I will with pleasure.
7. Did you play snow-fort when you were a boy father?
8. Yes my son many times.
9. And father did you ever get hurt?
10. No I was never seriously hurt.

56. THE COMMA IN A SERIES

Section 1

1. Birds fly and sing in the woods.
2. Men dig and delve for gold.
3. Birds, bees, and butterflies flew about the garden.
4. I love violets, roses, lilies, and pansies.
5. Boys run, jump, throw, and catch.
6. Men, women, and children hurried past.

A list of words in a sentence makes a *series*. Look carefully at the use of the comma between the words in the series in these sentences.

When there are only two words in a series, what word joins them? Is any comma used between them? When there are three or more words in the series, how many times is *and* used? Between which words of the series? How are the other words separated? Is there a comma also between the words joined by *and*?

Learn this rule:

RULE. When there are more than two words in a series, the words are separated by commas; *and* is commonly used between the last two words only.

NOTE.—The joining word may be *or* instead of *and*.

Mary, Robert, or Jane. will do the errand for you.

Section 2

Copy the following sentences and put in commas where they belong:

1. Books pens paper and ink were on the desk.
2. Mary Alice Jack and Tom are invited to the party.
3. The trees on the lawn are elms maples beeches and oaks.
4. Wood brick stone and steel are the materials of which this house is made.
5. To-day it snowed rained and hailed.
6. Birds build nests of straw paper rags and clay.
7. New York Pennsylvania Ohio Michigan Indiana Minnesota Wisconsin and Illinois touch the Great Lakes.
8. My garden is bright beautiful and gay.
9. Mark caught sight of me laughed very hard called very loud and ran toward the house.
10. Our pets are dogs cats rabbits squirrels and birds.

57. THE WISE FAIRY: ORAL COMPOSITION.

1. Once in a rough, wild country,
On the other side of the sea,
There lived a dear little fairy,
And her home was in a tree;
A dear little, queer little fairy,
And as rich as she could be.

2. To northward and to southward,
She could overlook the land,
And that was why she had her house
In a tree, you understand,
For she was the friend of the friendless,
And her heart was in her hand.

3. And when she saw poor women
Patiently, day by day,
Spinning, spinning, and spinning
Their lonesome lives away,
She would hide in the flax of their distaffs
A lump of gold, they say.

4. And when she saw poor ditchers,
Knee-deep in some wet dyke,
Digging, digging, and digging
To their very graves, belike,
She would hide a shining lump of gold
Where their spades would be sure to strike.

5. And when she saw poor children
Their goats from the pastures take,
Or saw them milking and milking,
Till their arms were ready to break,
What a plashing in their milking pails
Her gifts of gold would make!

6. Sometimes in the night, a fisher
Would hear her sweet low call,
And all at once a salmon of gold
Right out of his net would fall;
But what I have to tell you
Is the strangest thing of all.

7. If any ditcher, or fisher,
Or child, or spinner old,
Bought shoes for his feet, or bread to eat,
Or a coat to keep from the cold,
The gift of the good old fairy
Was always trusty gold.
8. But if a ditcher, or fisher,
Or spinner, or child so gay,
Bought jewels, or wine, or silks so fine,
Or staked his pleasure at play,
The fairy's gold in his very hold
Would turn to a lump of clay.
9. So, by and by the people
Got open their stupid eyes:
"We must learn to spend to some good end,"
They said, "if we are wise;
'Tis not in the gold we waste or hold
That a golden blessing lies."

ALICE CARY.

1. In what country did the fairy live? Where was her house? Why did she make her home in so strange a place?

2. What kind of people did the fairy reward? How did she reward them? What does the last line of stanza 2 mean?

3. Explain the last two lines of stanzas 3, 4, 5, and the third and fourth lines of stanza 6.

4. How did the fairy like to have people spend their money?

5. What kind of people did she punish? How?

6. The poem teaches us a lesson about the use of money. Think carefully over the lesson as explained in the last stanza, and then tell it to the class in your own words.

7. What proverbs in Lesson 4 are about the use of money? Do they give the same advice that this poem gives?

8. Tell in your own language the story about *The Wise Fairy*.

58. PUNCTUATION AND CONTRACTIONS: A REVIEW EXERCISE

Learn to write these sentences from dictation:

1. There's no dew left on the daisies and clover,
There's no rain left in heaven.
2. O velvet bee, you're a dusty fellow,
You've powdered your legs with gold.
3. Yes, we'll go no more a-roving
By the light of the moon.
4. Children, you're too noisy.
5. I'm on the the sea! I'm on the sea!
I am where I would ever be.
6. Dark, deep, and cold the current flows.
7. He'll climb upon the table, that's his plan.
8. Men say, Columbia, we shall hear thy guns.
9. I don't quite know whether it's a fox or a wolf.
10. Please be ready, Charles, by four P. M.

59. LETTER-WRITING

1. Write to an uncle telling him about a lesson in which you think he will be interested.

2. Write to a boy to whom you would like to sell a base-ball and bat. Tell him how well they served you in your last game.

3. Write to a girl to ask for some patterns for new dresses for your dolls. Tell her exactly which of her doll's dresses you wish to copy.

4. Write to an aunt telling her a little story about your pet dog, or canary, or parrot.

5. Write to a playmate telling about a new game you would like to try next Saturday.

6. Write to your father telling him what games you like best to play.

60. THE MAN WHO TRIED TO PLEASE EVERYONE: ORAL
REPRODUCTION

Study this story carefully, and be ready to tell it in your own words in class. Does it teach any lesson?

A man and his little boy once started for market, driving before them a donkey which they intended to sell.

They soon met another traveler, who said to the man, "Have you no more wit than to let your son trudge on foot while the donkey has nothing to carry?"

So the man put the boy on the donkey, and they went on.

The next person they met said, "What a lazy boy! He ought to be ashamed to ride while his poor old father walks."

Then the man took the boy off the donkey, and he himself mounted and rode.

They soon met two women. One said to the other, "Look at that selfish man riding, while his poor little son follows on foot!"

The man then took the boy up behind him.

In a few minutes they met a man, who said, "No one would think that donkey was yours from the way you use it. You are better able to carry the poor animal than he is to carry you."

So the man tied the donkey's legs to a long pole, and he and his son, staggering under the weight, carried the animal to the town where the market was to be held.

As they entered the town, their appearance caused so much laughter that the man was vexed. In trying to please everybody, he had pleased no one.

61. *To, Too, Two**Section 1*

A great language like the English is very likely to contain some examples of two or more words pronounced alike but different in spelling and meaning. You have already studied two such words, *deer* and *dear* (Lesson 27).

There are three little words of this sort that you are sure to need. You use them all every day—indeed, many times every day. You cannot confuse them when you speak, for they are pronounced alike. But in writing you need to take great pains not to spell one when you mean another.

- 1a. It is time *to* start.
- b. I should like *to* find my books first.
- c. I am going *to* school now.
- d. I will bring them *to* you.
- 2a. I, *too*, shall soon be ready.
- b. Did you expect me, *too*?
- c. Ethel is *too* small for this work.
- 3a. I have *two* gloves.
- b. Mother gave me *two* oranges.
- c. *Two* birds are on the bush.

What spelling is used when the word means “to do something”? When it means “to some place”? When it means “to some person or thing”? When it means “also”? When it means “the number 2”?

From these sentences you may learn the following facts:

RULES. *To* is used when we mean “to do something; to some place; to some person.”

Too means “also, more than enough.”

Two means the number 2.

Be very careful to spell these words properly whenever you write them.

Write three sentences containing each word.

Section 2

Copy these sentences and put *to*, *too*, or *two* into the blanks:

1. ——— men ran a race ——— the corner.
2. Will you go with me ——— the concert?
3. I will ask Marion ——— go, ———.
4. Please give this note ——— your mother.
5. You may read it, ———.
6. I bought ——— roses for you ——— wear in your hair.
7. This story is ——— good ——— be true.
8. Here is a bunch of violets, ———.
9. ——— times one is ———.
10. ——— see is ——— believe.
11. ——— have what we want is riches.
12. A bird in the hand is worth ——— in the bush.
13. You ——— shall come ——— my house.
14. Do you wish ——— go ——— school now?
15. How good you are ——— come ——— see me!

62. AN ESQUIMAU HOUSE: WRITTEN COMPOSITION

Read carefully this account of Agoonack's home, and then write her a description of yours. Tell her:

1. How the outside of your house looks—shape, size, doors, windows; perhaps you can draw the outline of it.
2. How the inside of your house looks—rooms, lighting, heating.
3. How you cook your dinner and what you have for dinner.

What is this odd-looking mound of stone? It looks like a great old-fashioned brick oven standing out in the snow.

But it is not an oven; it is a house. And here lives little Agoonack.



Do you see the low opening close to the ground? That is the door; but one must creep on hands and knees to enter. There is another smaller hole above the door; it is the window. It has no glass, as ours do, only a thin covering of something which Agoonack's father took from the inside of a seal, and her mother stretched over the window-hole to keep out the cold and to let in a little light. . . .

Now we will creep into the low house with the child and her mother, and see how they live.

Outside it is very cold, colder than you have ever known it to be in the coldest winter day; but inside it is warm, even very hot. It isn't sunshine that makes it warm, for it is as dark as night in that country in the winter. There is no furnace in the cellar; indeed there is no cellar, neither is there a stove. All this heat comes from a sort of lamp with long wicks of moss and plenty of walrus fat to burn.

It warms the small house, which has but one room, and over it the mother hangs a shallow dish in which she cooks soup; but most of the meat is eaten raw, cut into long strips, and eaten much as one might eat a stick of candy. They have no bread, no crackers, no apples nor potatoes; nothing but meat; and sometimes the milk of the reindeer, for there are no cows in the far, cold, northern countries.—Adapted from JANE ANDREWS: *Seven Little Sisters*.

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63. EXCLAIMING WORDS

1. Oh, why should the spirit of mortal be proud?
2. Oh! the pleasant days of old, which so often people praise!
3. Oh, could I fly, I'd fly to thee!
4. But oh! what art can teach,
What human voice can reach
The sacred organ's praise?
5. Hurrah! Our team has won the game!
6. Oh, joy! Our cousins are coming to-morrow!
7. Alas! I shall never see him again!
8. Dear me! Are you ready so soon?
9. Well! I have broken my watch-spring!
10. There! That's done at last!

We have already learned (Lesson 44) that an exclamatory sentence should be followed by an exclamation point.

In our language we have words, as well as sentences, that express strong or sudden feeling, or excitement.

They, too, are generally followed by exclamation points. Occasionally the exclaiming word is followed by a comma when the sentence is to be ended with an exclamation point or an interrogation point.

One word of exclamation, *O*, is always written with a capital letter.

Copy the ten sentences at the beginning of the lesson, using all punctuation marks exactly as they are used in the book. Which exclaiming words are followed by exclamation points? Which by commas?

64. A BOY'S SONG: CONVERSATION

Where the pools are bright and deep,
Where the gray trout lies asleep,
Up the river and o'er the lea,
That's the way for Billy and me.

Where the blackbird sings the latest,
Where the hawthorn blooms the sweetest,
Where the nestlings chirp and flee,
That's the way for Billy and me.

Where the mowers mow the cleanest,
Where the hay lies thick and greenest,
There to track the homeward bee,
That's the way for Billy and me.

Where the hazel bank is steepest,
Where the shadow falls the deepest,
Where the clustering nuts fall free,
That's the way for Billy and me.

Why the boys should drive away
Little sweet maidens from the play,
Or love to banter and fight so well,
That's the thing I never could tell.

But this I know, I love to play,
Through the meadow, among the hay;
Up the water and o'er the lea,
That's the way for Billy and me.

JAMES HOGG.

Do you think this boy grew up in the country or in the city? What was the name of his favorite playmate?

What places did he love to wander about and play in? What is a *lea*?

Read the poem again and try to see in your imagination the places of which the poet tells in the first four stanzas. Should you enjoy playing there with these two Scotch lads? How do you think they entertained themselves at the river? In the fields? In the meadow? In the woods? What did they "track the homeward bee" for? Does the fifth stanza tell anything about the mischievous character of some Scotch boys who lived many years ago?

NOTE.—James Hogg (pronounced Hōg) was brought up in the beautiful hill-country of southern Scotland. He lived from 1770 to 1835.

65. *DID* AND *DONE*

Section I

1. John *did* his work well.
2. John *has done* his work well.
3. Emily *did* the mending.
4. Emily *had done* the mending.
5. Alice and Mary *did* this sewing.
6. Alice and Mary *have done* this sewing.

Did and *done* are different forms of the same word. They are so much alike in meaning that people sometimes use one when they should use the other.

Study carefully the sentences above to find out which word is used alone to tell of some action performed, and which follows *has*, *had*, *have*. Then fill the blank in the statement below, telling what you have discovered.

RULE. The word ——— is not used after *has*, *have*, *had*; the word ——— is used after *has*, *have*, *had*.

Section 2

Copy these sentences and fill the blanks with *did* or *done*:

1. Jessie has —— her practicing.
2. Jack —— the pictures well.
3. I have —— my work for to-day.
4. Had you —— your examples?
5. We —— nothing but shiver all day.
6. He has —— more than I have.
7. I had not —— it before.
8. You have —— well.
9. I —— what I could.
10. We —— more than we expected to do.

66. CAPITALS IN POETRY

*Section 1**A Farewell*

My fairest child, I have no song to give you;
 No lark could pipe to skies so dull and gray;
 Yet, ere we part, one lesson I can leave you
 For every day.

Be good, sweet maid, and let who will be clever;
 Do noble deeds, not dream them, all day long:
 And so make life, death, and that vast forever
 One grand, sweet song.

CHARLES KINGSLEY.

These lines were written on a very stormy day for a little girl who asked Mr. Kingsley for a poem. Which lines speak of the storm? Which tell the "lesson"?

Look carefully at the poem and see what kind of letter begins every line. Then learn this rule:

RULE. Every line of poetry should begin with a capital letter.

Whenever you wish to quote poetry in writing,—even a single line of poetry,—be careful to keep the arrangement of the lines, the capitals, and the punctuation marks exactly as the poet wrote them. Example:

I like these two lines of Kingsley's:

Be good, sweet maid, and let who will be clever;
Do noble deeds, not dream them, all day long.

I shall try to do as these lines tell us to do.

Section 2

Write from memory the second stanza of Kingsley's poem.

Give the rules for the use of the commas in the first line and in the third and fourth lines.

67. MAY AND CAN

Section 1

Two words often confused by careless writers and speakers are *may* and *can*. They are correctly used in the following sentences:

1. Father, *may* I take your pencil?
2. Certainly you *may*.
3. Do you think I *can* do this example?
4. I am sure you *can*.
5. *May* I take all those books home?
6. You *may* if you *can*; they are rather heavy.

Which of the words is used when one asks or gives permission? When one means "to be able"?

Learn this rule:

RULES. *May* is used in asking or giving permission.
Can means "to be able."

Section 2

Read the following sentences, putting *may* or *can* into the blanks.

1. Mother, —— I go to the circus?
2. Indeed you ——.
3. I don't see how the men —— ride so well.
4. They have practiced so long that they —— do it easily.
5. I —— not, and I have tried, too.
6. —— I take your program?
7. You ——, and my opera-glasses, too.
8. I —— not see that part of the ring very well.
9. You —— have my seat.
10. You —— go again, if you —— find time.

68. PUNCTUATION: A REVIEW EXERCISE

Section 1

Explain the use of all the punctuation marks in these sentences.

1. Mamma, may I take those scissors?
2. No, Rob, I am afraid you will dull them.
3. The little store contained thread, needles, and pins.
4. Yes, we bought some thread there.
5. George, did you see my hat, coat, and gloves?
6. No, I haven't seen them.
7. How very cold it is!
8. My fairest child, I have no song to give you.
9. Be good, sweet maid, and let who will be clever.
10. Oh dear! I am very much disappointed.
11. Houses are built of wood, brick, or stone.
12. Be careful, John, when you cross the track.

Section 2

Copy the following sentences, and supply all the punctuation marks they need:

1. We lost our trunks valises and bags in the wreck
2. Were you injured yourselves Dr Ainsworth
3. No but we were much frightened
4. How smooth the ice is
5. When did you learn to skate Jack
6. Why Phil I don't remember
7. Can you John skate backwards
8. Yes but not very well

69. THE WINDMILL: ORAL COMPOSITION

1. Behold! a giant am I!
Aloft here in my tower,
With my granite jaws I devour
The maize, and the wheat, and the rye,
And grind them into flour.
2. I look down over the farms;
In the fields of grain I see
The harvest that is to be,
And I fling to the air my arms,
For I know it is all for me.
3. I hear the sound of flails
Far off, from the threshing-floors
In barns, with their open doors,
And the wind, the wind in my sails,
Louder and louder roars.
4. I stand here in my place,
With my foot on the rock below,
And whichever way it may blow,
I meet it face to face
As a brave man meets his foe.



Dutch, 1625-1682

THE WINDMILL

JACOB VAN RUYSDAEL

5. And while we wrestle and strive,
My master, the miller, stands
And feeds me with his hands;
For he knows who makes him thrive,
Who makes him lord of lands.
6. On Sundays I take my rest;
Church-going bells begin
Their low, melodious din;
I cross my arms on my breast,
And all is peace within.

HENRY W. LONGFELLOW.

1. In this poem who is speaking? Why does the windmill call itself a giant? What are its "granite jaws"? What does it devour?

2. What does the windmill see? What are its arms?

3. What does the mill hear? When we read of *threshing-floors* and *flails*, we know we are reading of a time when there were no threshing-machines. How was the grain then separated from the chaff and the straw? Is grain now ground into flour by windmills?

4. How can the mill meet the wind "face to face"?

5. Who are the *we* that "wrestle and strive"? How does the mill make the miller "lord of lands"? What does the miller "feed" the mill?

6. How does the windmill cross its arms on its breast?

7. When you have explained all the hard places in the poem, read it through again. Try to feel the spirit of it and to enjoy it thoroughly.

8. Tell the windmill's story in your own words.

70. WHAT THE CHURCH TOWER SEES: WRITTEN COMPOSITION

The windmill in Lesson 69 was in the country and overlooked the grain-fields and barns of the farmers. In the poem it tells what it could see and hear.

If a church tower in your neighborhood were able to speak, what do you think it might say that it could see and hear? Write one paragraph telling what it might see, and one telling what it might hear.

71. *SAW AND SEEN*

Section 1

In Lesson 65 we studied the use of two forms of a word often confused. *Saw*, *seen* are also two forms of one word, and are often confused.

Study these sentences to find out which form is used alone to tell what some one does, and which form should be used after *has*, *have*, *had*:

1. We *saw* your new pictures.
2. We *have seen* your new pictures.
3. I *saw* your mother in the city.
4. I *have seen* your mother in the city.
5. They *saw* our books on the shelf.
6. They *had seen* our books on the shelf before they came away.

Make a statement telling which form is not used after *has*, *have*, *had*, and which is used after *has*, *have*, *had*.

Section 2

Copy these sentences, filling the blanks with *saw* or *seen*:

1. Have you —— my horse?
2. Yes, I —— him in the pasture.
3. I had not —— my cousin in several days.
4. We —— all kinds of flowers at the conservatory.

5. Have you ever —— a more beautiful day?
6. He —— me before I had —— him.
7. I —— a football game yesterday.
8. I had never —— one before.
9. I have —— two.
10. This ball has —— much service.

72. *SAW AND SEEN, DID AND DONE*

Read these sentences, filling the blanks with *saw*, *seen*, *did*, or *done*:

1. Philip —— the problem in five minutes.
2. I have —— it in less time.
3. Had you —— the answer?
4. No, I —— it all myself.
5. I —— our teacher at church to-day.
6. Have you —— her there before?
7. He has —— his work quickly.
8. We —— him do it.
9. I never —— him work faster.
10. I have —— him do it better.
11. He has not —— it well enough.
12. He had —— the same work many times.
13. You —— my brother on the boat?
14. No, but I have —— him since.
15. We had not —— him in three days.
16. The vacation has —— much for him.
17. I —— my lesson yesterday.
18. Yes, I —— you at work.
19. Have you —— John's new suit?
20. Yes, I —— it to-day.

73. AN EASTER CONVERSATION: ORAL COMPOSITION

Why is this picture called "An *Easter* Conversation"?
Tell a story about the little girl, explaining what she

has been doing the week before Easter, and what you imagine the hen is saying to her.



74. LEARN AND TEACH

Section I

Two words that you will sometimes hear misused are *learn* and *teach*. They are correctly used in these sentences:

1. Miss Maynard *teaches* Dorothy music.
2. Miss Wilson *teaches* the children to fold paper.
3. Mr. Marvin *taught* the boys some good games.
4. George always *learns* his lesson well.
5. The children *learn* to fold paper.
6. The boys *learned* some good games.

Which word in these sentences means "to show an-

other person how to do something," or "to make another understand something"? Which word means "to acquire a knowledge or understanding of something"?

Find the two words in the dictionary and copy the clearest definition of each that you find there.

RULE. Do not say *learn* when you mean *teach*.

Section 2

Into the blank spaces in the following sentences put *learn* (*learns, learned*) or *teach* (*teaches, taught*):

1. Miss Wright ——— manual training in our school.
2. My brother ——— me to play tennis.
3. Will you ——— me to sew?
4. Please ——— your lessons thoroughly.
5. You cannot ——— an old dog new tricks.
6. I wish you would ——— me to do this.
7. How can anyone ——— you if you are not willing to ———?
8. I shall ——— this quickly.
9. He ——— me how to swim.
10. I shall not forget what Miss Brown has ——— me.

Section 3

Name five persons you know who teach. Put these names into sentences with the word *teach* (*teaches, taught*).

Name five persons you know who learn. Put these names into sentences with the word *learn* (*learns, learned*).

75. ABBREVIATIONS: A REVIEW EXERCISE

Copy the following sentences, using abbreviations instead of the italicized word or words:

1. *General* Braddock was killed in a battle with the Indians.

2. The train will start at nine o'clock *in the morning*.
3. We shall reach Chicago at three o'clock *in the afternoon*.
4. *Governor* Gage made the Americans angry.
5. *Superintendent* Browne was in our room this morning.
6. Brown, Page, and *Company* print books.
7. Our minister is the *Reverend Doctor* Child.
8. King David lived about a thousand years *before Christ*.
9. Columbus discovered America in 1492 *after Christ*.
10. John Jones, *Junior*, is six years old.
11. John Jones, *Senior*, is thirty-six.
12. *Honorable* Charles E. Hughes was lately Governor of New York.

76. JOHN SMITH AND POCAHONTAS: DRAMATIZATION

The following account was written in 1624 about one of the first English settlers in America. Read it carefully twice, so that you may understand exactly what took place.

At last they brought him [John Smith] to Werowocomoco, where was Powhatan, their king. Here more than two hundred of those grim courtiers [Indians] stood wondering at him, as if he had been a monster. Before the fire upon a seat like a bedstead sat Powhatan, in a robe made of raccoon skins, with all the tails left on them. On either hand did sit a young girl; and along on each side of the house were two rows of men, with as many women behind them, with all their heads and shoulders painted red. Many of them had their heads decked with the white down of birds, and all wore great chains of beads about their neck. At Smith's entrance all the people gave a great shout. The Queen of Appamatuck brought him water to wash his hands, and another woman brought him a bunch of feathers instead of a towel to dry them. They feasted him as well as they could after their barbarous manner. Then they held a long consultation, after which two great stones were brought before Powhatan. Then as many as

could lay hands on Smith dragged him to them, and thereon laid his head, two men standing ready with clubs to beat out his brains. When no entreaty could avail, Pocahontas, the king's dearest daughter, took his head in her arms, and laid her own upon his to save him from death. Whereat the king was contented that he should live to make him hatchets and her bells, beads, and copper ornaments.—Adapted.

Prepare to act this story in the class. Choose one of the pupils to take the part of Smith, another that of Powhatan, another that of Pocahontas, another that of the Queen of Appamatuck. Appoint persons to do all the things mentioned in the story. Let the rest of the class form the two rows on either side of Powhatan. Then act the story exactly as it is told.

77. THE HYPHEN BETWEEN SYLLABLES

Section 1

A short horizontal line (-) called a *hyphen* is used to divide the parts of a word.

In ordinary writing we do not divide the syllables of most words. But the hyphen may be used between the syllables of any word if it is necessary to divide the word at the end of a line of writing or printing.

I had now conceived a great regard for him. Yet in spite of this I began to think the report was true. The trouble seemed ready for an outbreak. I prevailed on him to be careful. Nevertheless I had a great desire for victory.

For such word division careful persons strictly observe the following rules:

RULES. Never divide a word of one syllable.

Never divide any word in any other place than between syllables.

NOTE.—When a single letter forms a syllable, careful writers and printers do not divide it from the rest of the word.

Find in your reading-book ten words divided at the ends of lines. Copy them, showing by a hyphen the place of division.

Section 2

Write the following words with hyphens to show where they may be divided if necessary at the end of a line. Perhaps some have more than one place of possible division. Perhaps some cannot be divided at all. The dictionary will help you in this exercise.

another	complain	chill
working	hand	butterfly
bright	divide	sister
gay	remain	twenty
hundred	played	destroyed
singing	clear	commencement
mother	describe	beginning
version	unhappy	separately
making	hungry	interesting
minstrel	greatly	miserable

78. A YOUNG HERO: WRITTEN REPRODUCTION

Holland is a flat country, and much of its land lies so low that the sea would wash over it if embankments, or dikes, had not been built to keep the water back. If the dikes should become broken in any way, the water would rush in and destroy much property and many lives. Even the children in Holland understand the danger that would threaten them if there should be the smallest break in the dike.

One day a small Hollander was walking beside the dike, picking flowers; for all Hollanders love flowers, and they have made a flower-garden of their little, flat country. In the midst of his pleasure, Peter heard the sound of trickling water. He pushed away the plants growing beside the dike, to see where the water was coming from. What was his dismay to find a tiny stream forcing its way through a small hole in the dike! He knew that if the water continued to run the hole would become larger and larger, until the sea could come pouring through, flooding the country. Without a moment's hesitation, Peter put his finger into the small hole, and stopped the tiny stream.

But Peter could not go for help while he was stopping the hole with his finger. He shouted, but no one was near enough to hear him. Night came on, and the weather grew cold. Peter's arm grew chill and numb; yet he never thought of deserting his post. His mother supposed he was spending the night with the friend at whose house he had been visiting that day, and sent no one to look for him.

When Peter had called till he was too hoarse and too exhausted to call again, he made up his mind that he must remain beside the dike till morning. He was too cold and cramped to sleep, and with his free hand he rubbed the hand that held back the sea, lest it should become too numb to do its work. There he was found by a workman who passed in the early morning. He was too tired to speak and too stiff to move; but he had saved Holland from the sea, and earned himself a place in the list of little heroes.

After you have read this story carefully, close your book and write the story in your own words.

79. CAPITALS IN TITLES

Section 1

1. Longfellow wrote *The Village Blacksmith*.
2. Miss Alcott wrote *Little Women*.

3. I find *Boys of Other Countries* an interesting book.
4. I have just read *Alice's Adventures in Wonderland*.
5. I like *Children of the Cold*.

Study carefully the use of capitals in the titles of the books mentioned in these five sentences.

With what kind of letter does the first word of every title begin? What other words begin with capitals? Find all the words in the five titles that do *not* begin with capitals.

Learn this rule:

RULE. The first word and every important word in the title of a book should begin with a capital letter.

NOTE.—The same rule applies to titles of short stories in a magazine, titles of pictures, lectures, names of clubs, business companies, etc.

Section 2

Copy the titles of twelve books in the school library, taking care to use capitals in accordance with the above rule.

Copy the titles of ten stories or poems in your reader.

80. WRITTEN IN MARCH, WHILE RESTING ON THE BRIDGE AT THE FOOT OF BROTHER'S WATER: CONVERSATION

The Cock is crowing,
The stream is flowing,
The small birds twitter,
The lake doth glitter,
The green field sleeps in the sun;
The oldest and youngest
Are at work with the strongest;
The cattle are grazing,
Their heads never raising;
There are forty feeding like one!

Like an army defeated
The snow hath retreated,
And now doth fare ill
On the top of the bare hill;
The Ploughboy is whooping—anon¹—anon:
There's joy in the mountains;
There's life in the fountains;
Small clouds are sailing,
Blue sky prevailing;
The rain is over and gone!

WILLIAM WORDSWORTH.

Imagine you are resting with the poet beside the little lake.

What is the season? What is the weather?

What landscape do you see—a prairie or a hill country?

Is any water in sight? Are there animals? What persons do you see? What are they doing?

What do you hear?

When you have studied the poem through carefully, close your eyes to shut out the sight of things actually about you, and try to see the picture as clearly as if it were before you.

Persons that imagine the pictures of which they read get a great deal more pleasure out of books than those do that see only words.

81. CHANGE OF SPELLING TO SHOW POSSESSION

Section I

1. Alice's gloves are on the table.
2. Mary's hat is in the hall.
3. William's ball is lost.

Who owns the gloves mentioned in the first sentence?

¹ Now and again, from time to time.

Who owns the hat mentioned in the second? The ball mentioned in the third?

Do the following sentences show that Alice owns anything?

4. Alice is coming.
5. I am coming with Alice.
6. I saw Alice yesterday.

What difference do you find in the spelling of the name *Alice* when the sentence indicates that Alice owns something? Do you find the same ending attached to the names of the persons that own the hat and the ball spoken of in sentences 2 and 3?

RULE. To show ownership or possession, -'s is sometimes added to a name.

NOTE.—The mark (') before the *s* is called an *apostrophe*.

In the following sentences, find the names that show possession. They are not all names of persons. Some are names of animals and flowers.

7. I found Jack's ball under the table.
8. The bird's foot was injured.
9. The lily's stem was broken.
10. The child's toy is lost.
11. I have not seen Ellen's thimble.
12. Did you find the kitten's saucer?
13. Mother's face is lovely to me.
14. I have never touched my brother's violin.
15. We like Tom's new picture very well.

Section 2

Think of the names of six persons who own something. Write a sentence containing each name and the name of the thing owned, showing the ownership by the use of -'s.

82. THE DEPARTURE OF THE PILGRIMS FROM LEYDEN: CON-
VERSATION

So they left that goodly and pleasant city which had been their resting-place nearly twelve years. They knew they were pilgrims, and lifted up their eyes to the heavens, their dearest country, and quieted their spirits. They found the ship and all things ready. Their friends followed them, and some persons came from Amsterdam to see them start and to bid them farewell. That night they slept little, spending the time in friendly conversation and Christian discourse. The next day, the wind being fair, they went aboard. Truly doleful was the sight of that sad and mournful parting: to hear what sighs and sobs and prayers did sound among them, what pathetic words did pierce each heart; to see what tears did gush from every eye. Some of the Dutch strangers that stood on the wharf as spectators could not refrain from tears. Yet comforting and sweet it was to see such lively and true expression of dear and unfeigned love. But the tide (which stays for no man) called them away while yet they were loath to depart. Their reverend pastor, falling down on his knees (and they all with him), with watery cheeks, commended them with most fervent prayers to the Lord for his blessing. Then, with mutual embraces and many tears, they took leave one of another—a leave that proved to many of them to be the last parting.—Adapted from WILLIAM BRADFORD: *Of Plymouth Plantation*.

How long had the Pilgrims been living in the Dutch city of Leyden? Why had they left England? Why were they going to America? Why were they so sad at parting with their friends? Do you think the Pilgrims were brave? Tell some of the dangers they would have to encounter on the sea and in the New World. Did many of them die soon?

What sentence of the story is illustrated by the pic-

ture on page 87? Point out the pastor. Do you see the ship on which they are to cross the ocean? Is it a steamer or a sailing-vessel? Can you name it? How long were the Pilgrims in crossing?

Speak of any peculiarities you may notice in the dress of the Pilgrims.

Do you see the Dutch windmill and the Dutch houses?

83. *LEARN AND TEACH: A REVIEW EXERCISE*

Copy the following sentences and fill the blanks with *teach* (*teaches, taught*) or *learn* (*learns, learned*):

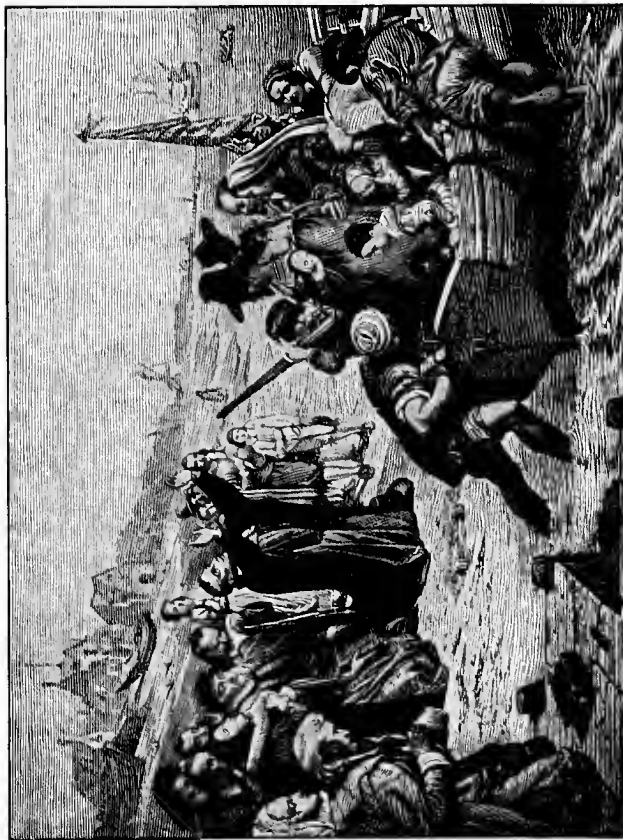
1. Miss Mead ——— Marie music.
2. Alice ——— music easily.
3. Mother ——— me to sew.
4. The ant ——— us to be industrious.
5. My brother has ——— me to collect stamps.
6. ——— your lesson well.
7. Will you ——— me that new song?
8. The boys have ——— to fly kites.
9. Father ——— us not to hurt the birds.
10. The kindergartner ——— my little brother.

84. THE LANDING OF THE PILGRIM FATHERS IN NEW ENGLAND: COMPOSITION

Section 1

The breaking waves dash'd high
 On a stern and rock-bound coast,
 And the woods' against a stormy sky
 Their giant branches toss'd;

And the heavy night hung dark,
 The hills and waters o'er,
 When a band of exiles moor'd their bark
 On the wild New England shore.



CHARLES WEST COPE

THE DEPARTURE OF THE PILGRIMS

English, 1811-1890

Not as the conqueror comes,
They, the true-hearted, came;
Not with the roll of the stirring drums,
And the trumpet that sings of fame;

Not as the flying come,
In silence and in fear;—
They shook the depths of the desert gloom
With their hymns of lofty cheer.

Amidst the storm they sang,
And the stars heard and the sea;
And the sounding aisles of the dim woods rang
To the anthem of the free!

The ocean eagle soar'd
From his nest by the white wave's foam,
And the rocking pines of the forest roar'd—
This was their welcome home!

There were men with hoary hair
Amidst the pilgrim band;—
Why had *they* come to wither there,
Away from their childhood's land?

There was woman's fearless eye,
Lit by her deep love's truth;
There was manhood's brow serenely high,
And the fiery heart of youth.

What sought they thus afar?—
Bright jewels of the mine?
The wealth of seas, the spoils of war?—
They sought a faith's pure shrine!

Ay, call it holy ground,
The soil where first they trod!
They have left unstain'd what there they found—
Freedom to worship God.

MRS. FELICIA HEMANS.



PETER FREDERICK ROTHERMEL

THE LANDING OF THE PILGRIMS

Copyright, 1900, by E. A. Perry. Reproduced by permission of The Perry Pictures Company, Malden, Mass.

American, 1817-1895

After studying carefully the poem by Mrs. Hemans and the picture by Rothermel, tell the story of the landing of the Pilgrims. The following questions will suggest to you what to say:

1. In what season is the story placed? In what kind of weather? At what time of the day? In what year? In what place? In what kind of place?

2. What happened in this place on this day? Did the Pilgrims come with glory and rejoicing, as if they had been victorious in a great battle? Did they come as conquered and fleeing people? What did they do as they approached land? Did any friends welcome them to their new home?

3. What kind of men and women were among the Pilgrims?

4. Did they come to America for wealth and treasure? For what, then?

Section 2

Memorize the following passage:

Thou, too, sail on, O Ship of State!
Sail on, O UNION, strong and great!
Humanity with all its fears,
With all the hopes of future years,
Is hanging breathless on thy fate!
We know what Master laid thy keel,
What Workmen wrought thy ribs of steel,
Who made each mast, and sail, and rope,
What anvils rang, what hammers beat,
In what a forge and what a heat
Were shaped the anchors of thy hope!

LONGFELLOW: *The Building of the Ship.*

Section 3

Write the story of the landing of the Pilgrims.

85. THE USE OF THE APOSTROPHE: A REVIEW EXERCISE

Explain the use of the apostrophe in these sentences. In which words does it express ownership, and in which is it used in a contraction?

1. He's not here.
2. I can't find John's books.
3. I'm sure they're not here.
4. I'll help you hunt.
5. Aren't you tired of searching?
6. Will's book is on the desk.
7. It's fortunate that's not lost.
8. Isn't it a beautiful book!
9. Will hasn't injured the cover at all.
10. That boy's books are always in good condition.
11. Shan't I call Anne's friend to help us?
12. No, I wouldn't; she couldn't help very much.

86. CAPITALS: A REVIEW EXERCISE

Explain the reason for the use of capitals in the following sentences:

1. Mr. Brown tells me that you have been sick.
2. Yes, I was ill at home from Monday till Thursday.
3. Our term begins in September and ends in December.
4. I saw Gen. Browne at the post office in New York.
5. And what is so rare as a day in June!
Then, if ever, come perfect days.
6. Colonel March is my uncle.
7. Thirty days hath September,
April, June, and November.
8. Shall I see you in Boston?
9. Yes, I shall be there for a week.
10. Superintendent Brinton visited us last Thursday.
11. On the watch were his initials, J. I. B.
12. A new physician, Dr. Avery, has come to our village.

87. WHO'S AFRAID? WRITTEN COMPOSITION

Study the picture below, and write a story about it. If you wish, you may make your story answer the following questions:

1. What is the chief object in the picture? Where is it? What is it for?
2. What kind of bird is perched on the arm of the cross?
3. What is the bird saying to the chief thing in the picture? What will the saucy bird do after he has finished talking? Does he do harm? Does he do good? What does he eat that would injure crops?



88. THE USE OF THE COMMA: A REVIEW EXERCISE

Copy the following sentences, putting in commas where they should stand:

1. Yes my dear cousin I will gladly go.

2. We stumbled over stones briars and stumps.
3. Why John what is the matter?
4. No nothing is the matter George.
5. William you must study your lesson.
6. Yes I shall have to work hard on it.
7. I am studying reading arithmetic and drawing.
8. How do you like drawing Paul?
9. I like drawing better than writing Philip.
10. I have traveled in Ohio Indiana and Michigan.
11. Come on boys let's play leap-frog!
12. I can't Charles I'm lame.

89. *To, Too, AND Two: A REVIEW EXERCISE*

Copy these sentences and fill the blanks with *to*, *too*, or *two*:

1. I like ——— go ——— school.
2. I like holidays, ———.
3. We had ——— holidays last week.
4. That walk is ——— icy ——— be safe.
5. All roads lead ——— Rome.
6. ——— boys were seen ——— leave the room.
7. These boys, ———, had not done their work.
8. They will have ——— do it now.
9. You ——— must come, Charles.
10. There are ——— games ——— play.

90. MAY-DAY: COMPOSITION

Section 1

After you have studied this little description of May-Day, tell in your own words what you know of May-Day celebrations.

Summer has come!
Loud sings the cuckoo;
Seeds grow,
Meadows blow,

And sprouts the wood anew.
Sing, cuckoo, cuckoo!

Old Song.

In England the first of May used to be one of the most delightful holidays in the year. It was the day on which the nation expressed its joy at the return of summer. The wild flowers were in bloom, and it was warm enough to have parties out-of-doors. All the world looked fresh and new; and why should not people go out to admire and to enjoy its loveliness?

The merry-makers often covered themselves with gowns of green leaves and garlands of flowers. Sometimes they trimmed a pole with ribbons and blossoms, and set it up as a center for their games and dances. Sometimes they elected a Queen of the May, and offered her gifts of nosegays and boughs, kneeling on the moss before her as she sat on a throne of blossoms.

There was an old belief that if a girl should wash her face in the dew of a May-Day morning, she would have rosy cheeks all the year. Don't you think there was some truth in the old belief? To breathe the fresh spring air, to listen to the songs of the early birds, to gather the dainty wild flowers

“Makes a man healthy, wealthy, and wise.”

Section 2

Write an account of how you would like to celebrate in the woods or park the coming of summer.

91. LETTER-WRITING: A REVIEW EXERCISE

Write a letter to your best friend, telling him or her what you would like to do in your next vacation, or what you did last Saturday, or what you are going to do next Saturday. Ask your friend to come and join you in your sport.

PART II

92. ORAL COMPOSITION

Tell your classmates a story about one of the following subjects, or about one chosen by yourself:

1. What I Enjoyed Most about my Vacation.
2. A Picnic in the Park.
3. What the Tide Brought up on the Beach.
4. A Visit to a Lighthouse.
5. How We Lived in the Woods.
6. A Day on a Farm.
7. A Boating Trip.
8. Camping Out.
9. New Friends among the Birds.
10. The Prettiest Wild Flower I Saw this Summer.
11. The Jolliest Game in the Park.
12. A Journey by Steamship.
13. The Hottest Day in the Summer.
14. A Day in the Hayfield.
15. How One can Have a Good Time in the City even in Vacation.

93. THE WIND AND THE MOON: CONVERSATION

1. Said the Wind to the Moon, "I will blow you out.
You stare
In the air
Like a ghost in a chair,
Always looking what I am about:
I hate to be watched; I will blow you out."
2. The Wind blew hard, and out went the Moon.
So, deep
On a heap
Of clouds, to sleep,

Down lay the Wind, and slumbered soon—
Muttering low, "I've done for that Moon!"

3. He turned in his bed: she was there again!
 On high
 In the sky,
 With her one ghost eye,
The Moon shone white and alive and plain.
Said the Wind—"I will blow you out again."
4. The Wind blew hard, and the Moon grew dim.
 "With my sledge
 And my wedge
 I have knocked off her edge!
If only I blow right fierce and grim,
The creature will soon be dimmer than dim."
5. He blew and he blew, and she thinned to a thread.
 "One puff
 More's enough
 To blow her to snuff!
One good puff more where the last was bred,
And glimmer, glimmer, glum will go the thread!"
6. He blew a great blast, and the thread was gone;
 In the air
 Nowhere
 Was a moonbeam bare;
Far off and harmless the shy stars shone:
Sure and certain the moon was gone!
7. The Wind he took to his revels once more;
 On down,
 In town,
 Like a merry-mad clown,
He leaped and holloed with whistle and roar.
"What's that?" The glimmering thread once more!

8. He flew in a rage—he danced and blew;
But in vain
Was the pain
Of his bursting brain;
For still the broader the moon-scrap grew,
The broader he swelled his big cheeks and blew.
9. Slowly she grew—till she filled the night,
And shone
On her throne
In the sky alone,
A matchless, wonderful, silvery light,
Radiant and lovely, the queen of the night.
10. Said the Wind—"What a marvel of power am I!
With my breath,
Good faith!
I blew her to death—
First blew her away right out of the sky—
Then blew her in: what a strength am I!"
11. But the Moon, she knew nothing about the affair;
For, high
In the sky,
With her one white eye,
Motionless, miles above the air,
She never had heard the great Wind blare.

GEORGE MACDONALD.

How did the wind blow out the moon? If you cannot think of the answer to the question at once, think what the moon is sometimes hidden by, and how the things that sometimes hide the moon are driven across the sky. How is the moon, then, covered, or "blown out"? Would it be uncovered in the same way? See stanzas 7, 8, 9, 10.

What does the wind mean in stanza 4 by saying,

“I have knocked off her edge”?

What is the “glimmering thread” in stanzas 5 and 7?

Explain the meaning of the last stanza.

When you thoroughly understand the poem, read it once more, and you will enjoy the poet’s pleasant fancy.

94. QUOTATION MARKS

1. Mary said, “What do you think of the poem we read yesterday?”

2. Ethel replied, “I like it better than the one we read last week.”

3. “And I like it very much,” said Margaret.

4. “How do you like the one for to-morrow?” continued Mary.

5. “How interesting that is!” cried Alec.

When we repeat exactly the words of another, we *quote* them. Each of these five sentences repeats the words of a certain person; each, therefore, contains a quotation. Read each quotation and tell whose words are repeated.

What words in these sentences are inclosed in the marks “ ”?

The marks “ ” are called *quotation marks*, because they are used to inclose quotations.

Find the quotations in the poem in Lesson 93, and tell whose words are repeated in each quotation.

Learn this rule:

RULE. Every exact quotation is inclosed in quotation marks.

95. CAPITALS IN QUOTATIONS

1. Marion said, “These are very good apples.”

2. Her cousin asked, “Where did you buy them?”

3. Marion replied, “We bought them of the grocer.”

Read carefully through the quotations in these three sentences, and observe the kind of letter that begins each one.

Learn the rule:

RULE. Every sentence quoted should begin with a capital letter.

Find five quotations in your reader. What word begins each quotation? Explain the use of quotation marks and capitals.

96. THE PUNCTUATION OF QUOTATIONS

We are now to learn how to punctuate a quotation.

Turn to the sentences in Lesson 94. What mark is used between *said* and the quotation in the first sentence? Between *replied* and the quotation in the second? Between the quotation and *said* in the third? How can you explain the marks after the quotation in the fourth and fifth?

In Lesson 95 what mark is between *said* and the quotation? After *asked*? After *replied*?

RULE. The comma is often used between a short quotation and the rest of the sentence, unless an interrogation point or an exclamation point is required.

Copy five of the sentences in Lessons 94 and 95 carefully twice. The second time, try to put in the punctuation marks without looking at the book.

NOTE.—When the quotation itself is a question or an exclamation, the interrogation or exclamation point stands within the quotation marks. See examples 4 and 5 in Lesson 94.

97. THE BUTTERFLY: ORAL COMPOSITION

Preparation: Catch a butterfly in your net. If possible, keep it alive a few days, and observe it carefully.

Class Report: Bring your butterfly to class and describe

it to your classmates. Say something on each of the subjects mentioned in the list below, and mention any other points you wish to mention not included in this list of subjects.

1. The motion and the behavior of the butterfly before it was captured.
2. Its behavior as a prisoner.
3. What my butterfly ate.
4. The length, the size, and the shape of the body.
5. The legs and the feelers.
6. The shape and the size of the wings.
7. Its colors, spots, bands, and other markings.

98. WRITING QUOTATIONS

Study and copy the following little poem carefully, and explain the use of every mark of punctuation in it.

Explain also the contractions.

"Where are you going, my pretty maid?"

"I'm going a-milking, sir," she said.

"May I go with you, my pretty maid?"

"Just as you please, kind sir," she said.

"What is your father, my pretty maid?"

"My father's a farmer, sir," she said.

"What is your fortune, my pretty maid?"

"My face is my fortune, sir," she said.

"Then I can't marry you, my pretty maid."

"Nobody asked you, sir," she said.

99. MY FIRST FISHING EXCURSION: ORAL REPRODUCTION

Read through carefully this story of Whittier's. Tell it to the class in your own words. Or, if you prefer, you may tell a story about yourself and something you have tried to do.

I remember my first fishing excursion as if it were but yes-

terday. I have been happy many times in my life, but never more intensely so than when I received that first fishing-pole from my uncle's hand, and trudged off with him through the woods and meadows. My uncle, who knew by long experience where were the best haunts of pickerel, placed me at the most favorable point. I threw out my line as I had so often seen others do, and waited anxiously for a bite, moving the bait in rapid jerks on the surface of the water in imitation of the leap of a frog. Nothing came of it.

"Try again," said my uncle.

"Now for it," thought I; "here is a fish at last."

I made a strong pull, and brought up a tangle of weeds. Again and again I cast out my line with aching arms, and drew it back empty. I looked to my uncle appealingly.

"Try once more," he said; "we fishermen must have patience."

Suddenly something tugged at my line and swept off with it into deep water. Jerking it up, I saw a fine pickerel wriggling in the sun.

"Uncle," I cried, in great excitement, "I've got a fish!"

"Not yet," said my uncle.

As he spoke, there was a splash in the water. I caught the arrowy gleam of a scared fish shooting into the middle of the stream; my hook hung empty from the line. I had lost my prize.

Overcome by my great and bitter disappointment, I sat down on the ground and for a time refused to be comforted, even by my uncle's assurance that there were more fish in the brook. He refitted my bait, and, putting the pole again into my hands, told me to try my luck once more.—Adapted from WHITTIER.

100. WORD-STUDY: A REVIEW EXERCISE

Fill the blank in each of the following sentences with one of the words contained in the parenthesis after it:

1. The —— runs rapidly. (*Deer, dear*).

2. This tie was not ———. (*Deer, dear.*)
3. ——— I offer you this book? (*May, can.*)
4. This lesson is not ——— hard for me. (*To, too, two.*)
5. ——— you find time for me to-day? (*May, can.*)
6. We came ——— school in a sleigh. (*To, too, two.*)
7. I will ——— you to make bread. (*Learn, teach.*)
8. ——— men passed us on horse-back. (*To, too, two.*)
9. I do not ——— arithmetic easily. (*Learn, teach.*)
10. We are going ——— Chicago for Christmas. (*To, too, two.*)
11. Mother, ——— I invite Louise ——— go ———? (*May, can; to, too, two.*)
12. Miss Allison ——— drawing in our grade. (*Learn, teach.*)
13. I saw a ——— little child this morning. (*Deer, dear.*)
14. I am going ——— New York, and you may go ———. (*To, too, two.*)
15. Mother says I ——— go if I ——— find time. (*May, can.*)

101. THE SUBJECT OF THE SENTENCE

Section 1

1. The weather is beautiful.
2. The sun shines.
3. A gentle wind blows.
4. The trees wave.
5. The grass is green.

What do you think about when you read the first sentence? The second? The third? The fourth? The fifth?

Every sentence is an expression of thought *about some person or thing*. The part of the sentence that tells what the speaker or thinker is thinking about is called the **SUBJECT** of the sentence. The subjects of these five sen-

tences are *The weather*, *The sun*, *A gentle wind*, *The trees*, and *The grass*.

DEFINITION. The subject of the sentence names that of which something is thought.

Section 2

Compose sentences that shall have for their subjects the following:

- | | |
|--------------------------------|----------------------------|
| 1. Our last arithmetic lesson. | 7. The new athletic field. |
| 2. The next vacation. | 8. Two balls. |
| 3. Some small birds. | 9. A violent rain-storm. |
| 4. The muddy streets. | 10. Two stray cats. |
| 5. Our last game. | 11. Some new pens. |
| 6. A short pencil. | 12. An old book. |

Section 3

Find and read the subject of each of these sentences:

1. The western hills are covered with woods.
2. The southern hills are covered with farms.
3. My new book is very interesting.
4. The books in the school library have been used a great deal.
5. The new house on the corner was burned last night.
6. The old house on Washington Street was moved last week.
7. My brother Tom is coming home to-day.
8. The fire in the tenth ward was soon put out.
9. The forest fires have been serious this year.
10. The boys in our room have a baseball team.
11. The girls in the next room have a sewing club.
12. My eldest brother is in Europe.
13. The weather is very cold.
14. All the birds have flown south.
15. The snow will soon come.

16. The Indian Summer has passed.
17. Skating is my favorite exercise in winter.
18. An old horse fell on the slippery street.
19. Miss Alcott's *Little Women* is an interesting story.
20. Lewis Carroll's *Alice in Wonderland* is very amusing.

102. OCTOBER'S BRIGHT BLUE WEATHER: CONVERSATION

1. O suns and skies and clouds of June,
And flowers of June together,
Ye cannot rival for one hour
October's bright blue weather,
2. When loud the bumble-bee makes haste,
Belated, thriftless vagrant,
And golden-rod is dying fast,
And lanes with grapes are fragrant;
3. When gentians roll their fringes tight
To save them for the morning,
And chestnuts fall from satin burrs
Without a sound of warning;
4. When on the ground red apples lie
In piles like jewels shining,
And redder still on old stone walls
Are leaves of woodbine twining;
5. When all the lovely wayside things
Their white-winged seeds are sowing,
And in the fields, still green and fair,
Late aftermaths are growing;
6. When springs run low, and on the brooks,
In idle golden freighting,
Bright leaves sink noiseless in the hush
Of woods, for winter waiting;

7. When comrades seek sweet country haunts,
By twos and twos together,
And count like misers hour by hour,
October's bright blue weather.

8. O suns and skies and flowers of June,
Count all your boasts together,
Love loveth best of all the year
October's bright blue weather.

HELEN HUNT JACKSON.

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What is the favorite month of this poetess? With what other month does she compare it?

What October flowers does she mention? What fruits? What nuts? What bright vine? What pleasant sound?

Why is the bumble-bee called a *vagrant*? Why *belated*? Why *thrifless*? (The bumble-bee does not lay by a winter supply.) What "lovely wayside things" sow their "white-winged seeds" in October?

Are the brooks full of water? What are floating on them?

Do people enjoy walking in the country in the fine autumn weather?

In the fall is the country full of color? Make a list of all the words that tell color in this picture of October.

Close your eyes, and imagine yourself taking an October walk. Try to see clearly the picture of an autumn landscape. Can you tell what is in it as plainly as if it were a picture on the wall? Describe it to your classmates.

103. THE SUBJECT OF THE SENTENCE: A REVIEW EXERCISE

Supply subjects for these sentences:

1. ——— bloom in our garden in the summer.
2. ——— blows very hard to-day.

3. ——— fly south in winter.
4. ——— is one of the best books I ever read.
5. ——— was burned last year.
6. ——— lost her pen yesterday.
7. ——— grow on trees.
8. ——— can see a hill from my window.
9. ——— has found his books.
10. ——— made nests in our trees last summer.
11. ——— eat hay.
12. ——— gather honey for winter use.
13. ——— store nuts in trees.
14. ——— sent us some books yesterday.
15. ——— likes to read.
16. ——— are fond of playing ball.
17. ——— study faithfully.
18. ——— attend school regularly.
19. ——— pleased my mother.
20. ——— joined our club last week.

104. PLAYING LION: WRITTEN COMPOSITION

"Look here," said Edward, "let's play at lions, anyhow, and I'll run on to that corner and be a lion, — I'll be two lions, one on each side of the road, — and you'll come along, and you won't know whether I am chained or not, and that'll be the fun!"

"No, thank you," said Charlotte, firmly, "you'll be chained up till I'm quite close to you, and then you'll be loose, and you'll tear me in pieces, and make my frock all dirty, and p'raps you'll hurt me as well. I know your lions!"

"No, I won't; I swear I won't," protested Edward. "I'll be quite a new lion this time, — something you can't even imagine," and he raced off to his post.

Charlotte hesitated; then she went timidly on. . . . The lion's wrath waxed terrible at her approach; his roaring filled the startled air.—Adapted from KENNETH GRAHAME: *The Golden Age*.

By arrangement with the publishers, The John Lane Company, New York.

Finish this story, telling how Edward played lion. He was too honorable to do anything he had promised not to do; but, to judge from the lion's terrific roaring, he must have had a very exciting play.

105. THE SUBJECT OF THE SENTENCE: A REVIEW EXERCISE

Write sentences with the following subjects:

1. John.
2. My small dog.
3. A robin.
4. The electric light.
5. Birds.
6. Bees.
7. A new house.
8. The girls of our class.
9. The boys of our grade.
10. These cold winter days.
11. Pleasant weather.
12. The pictures in our school-room.
13. The boys on our street.
14. One of my friends.
15. Our old books.
16. The ground in winter.
17. My new sled.
18. Our horse.
19. Chestnuts.
20. The ice on the pond.

106. THE MAN IN THE MOON: WRITTEN REPRODUCTION

Study the following story carefully. Then close your book and write it in your own words.

More than a thousand years ago, on a Sunday morning in early fall, an old German woodman told his good wife Gretchen that he was going after fagots. She begged him

not to go, for it was Sunday, and they did not need the wood. But the old man only laughed at her and started for the forest with his ax and his dog.

He cut his bundle of fagots, piled them together, tied them with a stout band, and, throwing them over his shoulder, started homeward. Then he noticed how afraid of him were the wild creatures that had never stirred before when he was in the woods. The birds fluttered away with a whirring noise. An old mother hare made wonderful leaps to get herself and her family out of his sight. Even a wild bear ran from him instead of attacking him.

Soon he met a handsome man dressed finely for church. The man stopped him.

"Don't you know this is Sunday on earth, and that all must rest this day from labor?"

The old man laughed. "Sun-day on earth or Moon-day in heaven, it's just the same to me."

"Then carry your bundle forever," said the stranger. "Since you do not care for Sunday on earth, you shall have a long Moon-day in heaven."

The old man felt himself swiftly rising in the air, and quick as a thought he was landed in the Moon, where his wife saw him as she stood in the doorway watching for his return. There he still stands, bearing his bundle of fagots; and, having only Moon-days, he breaks no more Sundays. —Adapted from MARY CATHERINE JUDD: *Classic Myths*.

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107. THE PREDICATE OF THE SENTENCE

Section 1

1. The weather is beautiful.
2. The sun shines.
3. A gentle wind blows.
4. The trees wave.
5. The grass is green.

Name the subject of each sentence. What is thought

about the weather; the sun; the gentle wind; the trees; the grass?

We have already learned that every sentence must have a subject—a word, or a group of words, that tells what the thought is about. Every sentence must also have a part that tells *what is thought of the subject*. This part of the sentence is called the PREDICATE. The predicates of these four sentences are *is beautiful, shines, blows, wave, is green*.

DEFINITION. The predicate of the sentence is the part that tells something about the subject.

Find the predicates of the sentences in Lesson 101, Section 3.

Section 2

Supply predicates for these sentences:

1. Robin Redbreast _____.
2. The house across the street _____.
3. The weather _____.
4. Our ball team _____.
5. Our class _____.
6. Our school _____.
7. Mount Washington _____.
8. The Amazon River _____.
9. The Rocky Mountains _____.
10. A very good newspaper _____.
11. An interesting story _____.
12. The last book I read _____.
13. A new book of my father's _____.
14. Benjamin Franklin _____.
15. The name "The Father of His Country" _____.
16. Many good books _____.
17. The people in the street _____.
18. The pictures on the wall _____.

19. A very famous man ———.

20. The wind ———.

108. NATHAN HALE: WRITTEN COMPOSITION

Section 1

Captain Nathan Hale was an American soldier in the Revolutionary War. He was captured by the British and hanged as a spy. His last words were, "I regret that I have only one life to lose for my country."

The poem printed here tells of his last service to his country, his capture, and his death. Read it carefully, and answer the questions printed after it.

1. To drum-beat and heart-beat
A soldier marches by:
There is color in his cheek,
There is courage in his eye:
Yet to drum-beat and heart-beat,
In a moment he must die.
2. By starlight and moonlight
He seeks the Briton's camp;
He hears the rustling flag,
And the armed sentry's tramp;
And the starlight and moonlight
His silent wanderings lamp.
3. With slow tread and still tread,
He scans the tented line;
And he counts the battery guns,
By the gaunt and shadowy pine;
And his slow tread and still tread
Gives no warning sign.
4. A sharp clang, a steel clang,
And terror in the sound!

For the sentry, falcon-eyed,
In the camp a spy hath found!
With a sharp clang, a steel clang,
The patriot is bound.

5. With calm brow, steady brow,
He listens to his doom;
In his look there is no fear,
Nor a shadow-trace of gloom;
But with calm brow and steady brow
He robes him for the tomb.

6. In the long night, the still night,
He kneels upon the sod;
And the brutal guards withhold
E'en the solemn word of God!
In the long night, the still night,
He walks where Christ hath trod.

7. 'Neath the blue morn, the sunny morn,
He dies upon the tree;
And he mourns that he can lose
But one life for Liberty;
And in the blue morn, the sunny morn,
His spirit wings are free.

8. From Fame-leaf and Angel-leaf,
From monument and urn,
The sad of Earth, the glad of Heaven,
His tragic fate shall learn;
And on Fame-leaf and Angel-leaf
The name of HALE shall burn!

FRANCIS M. FINCH.

1. To what is the soldier marching? Who are with him? Is he afraid?

2, 3. These stanzas tell what Hale was doing when he was captured. Explain in your own words what it was.

4. What does this stanza tell about?

5-7. How did Hale behave during his trial? How long was he kept before execution? Did his captors permit him to have a Bible to read? How did he spend the night? Can you see why any man who is preparing for death may be said to walk in the footsteps of Christ? Explain the last line of the seventh stanza.

8. Explain the meaning of the last stanza.

A great Roman poet, Horace, once wrote the line:

"Sweet and beautiful it is to die for one's country."

Do you think this poem illustrates that saying?

Section 2

Find out all you can of Captain Hale from your history and from the encyclopedia. Then write an account of his death. Tell about:

1. How Washington sent him to find out the strength of the British camp on Long Island.
2. How he accomplished his mission.
3. His capture and trial before Sir William Howe.
4. His execution.
5. His character as a patriot.

109. THE PREDICATE OF THE SENTENCE: A REVIEW EXERCISE

Write sentences containing the following predicates:

1. ——— is the longest river in the United States.
2. ——— is the largest river in the world.
3. ——— is the largest city in my state.
4. ——— is the largest city in the United States.
5. ——— is the largest state in the United States.
6. ——— was given me by my aunt.
7. ——— found a new book on her desk yesterday.
8. ——— lost his hat in the wind.

9. ——— is called "The Father of his Country."
10. ——— is my favorite poem.
11. ——— is my favorite writer.
12. ——— came into our garden last summer.
13. ——— is the author of *Little Women*.
14. ——— is the chief product of my state.
15. ——— belongs to the British Empire.

110. A NIGHT WITH A WOLF: ORAL COMPOSITION

1. Little one, come to my knee;
Hark! how the rain is pouring
Over the roof, in the pitch-black night,
And the wind in the woods a-roaring!
2. Hush, my darling, and listen,
Then pay for the story with kisses:
Father was lost in the pitch-black night,
In just such a storm as this is,—
3. High up on the lonely mountains,
Where the wild men watched and waited,—
Wolves in the forest, and bears in the bush,
And I on my path belated.
4. The rain and the night together
Came down, and the wind came after,
Bending the props of the pine-tree roof,
And snapping many a rafter.
5. I crept along in the darkness,
Stunned, and bruised, and blinded—
Crept to a fir with thick-set boughs,
And a sheltering rock behind it.
6. There, from the blowing and raining,
Crouching, I sought to hide me;
Something rustled, two green eyes shone,
And a wolf lay down beside me.

7. Little one, be not frightened;
I and the wolf together,
Side by side, through the long, long night,
Hid from the awful weather.
8. His wet fur pressed against me;
Each of us warmed the other;
Each of us felt, in the stormy dark,
That beast and man were brother.
9. And when the falling forest
No longer crashed in warning,
Each of us went from our hiding-place
Forth in the wild, wet morning.
10. Darling, kiss me in payment;
Hark! how the wind is roaring!
Father's house is a better place
When the stormy rain is pouring.

BAYARD TAYLOR.

Who tells this story? To whom? On what kind of night does he tell it? How is he to be paid for the story? Tell the story in your own words. Begin by telling where the adventure happened and on what kind of night.

III. WRITTEN COMPOSITION

Write a paragraph on one of the following subjects, or on one chosen by yourself:

1. What Jack Found in His Stocking Christmas Morning.
2. What Margaret Found in Her Stocking Christmas Morning.
3. A Pleasant Dream.
4. What Becomes of the Birds in Winter.
5. How I Earned My First Quarter.

112. A WINTER EVENING: A PICTURE IN WORDS

The moon above the eastern wood
Shone at its full; the hill-range stood
Transfigured in the silver flood,
Its blown snows flashing cold and keen,
Dead white, save where some sharp ravine
Took shadow, or the sombre green
Of hemlocks turned to pitchy black
Against the whiteness at their back.
For such a world and such a night
Most fitting that unwarming light,
Which only seemed where'er it fell
To make the coldness visible.

WHITTIER: *Snow-Bound*.

These lines tell you how a landscape looked under the winter moonlight. Study the description carefully. What objects are in the landscape? What colors? Do you think the snow was dull white or sparkling? Why? Describe the sky.

Sketch this landscape with your crayons. The poem tells you where to put the woods (1), and your drawing teacher will advise you about the position of the hills (2), and of the scattered trees (6-8). Include the sky in your picture.

113. *BETWEEN AND AMONG*

Many persons in their speech confuse the words *between* and *among*.

1. You may choose *between* this apple and that.
2. I chose the reddest apple *among* them all.

How many apples are placed before one when he is asked to choose *between* them? How many when he is permitted to choose from *among* them?

Learn the following rule:

RULE. We use *between* in speaking of two objects, *among* in speaking of three or more.

Fill the blanks in the following sentences with *between* and *among*; explain the reason for your choice:

3. John stood ——— me and my brother.
4. He looked very tall as he stood ——— the boys.
5. The table stands ——— the windows.



CHRISTMAS MORNING

6. The ball struck him ——— the eyes.
7. This is the most expensive one ——— the chairs.
8. The road runs ——— the two houses.

9. The street winds about —— the houses.
10. We'll choose —— them, as they lie asleep.

114. CHRISTMAS STORIES: COMPOSITION

Section 1

Tell a story about the children in the picture on page 116. Give them names. Explain what they have been looking forward to and preparing for during several weeks. Do not neglect to name any of the objects you see in the picture, and to tell to which child each belongs.

Section 2

What has this boy under his arm? What does he do to earn his living? What has he in his hand? Explain the title of the picture.



A SLIM CHRISTMAS

Tell a story about the life of the boy who looks forward to *A Slim Christmas*.

Section 3

Write, or prepare to tell, a story of how the children in the picture called *Christmas Morning* made a Merry Christmas for the boy who expected *A Slim Christmas*.

115. SUBJECT AND PREDICATE: A REVIEW EXERCISE

Copy these sentences and divide each by placing two vertical lines between the subject and the predicate:

1. Our reader contains many interesting selections.
2. The sunset last night was beautiful.
3. The clouds were crimson.
4. The sky to-day is blue.
5. Our garden is full of roses.
6. We bought a new picture yesterday.
7. The picture represents a French landscape.
8. The landscape contains many fine trees.
9. A French artist painted the landscape.
10. The trees have a beautiful soft green color.
11. The French people are very artistic.
12. They have built many fine palaces.
13. My oldest brother has been traveling in France.
14. The Philippine Islands belong to the United States.
15. We obtained them in the Spanish War.
16. The Islands produce sugar.
17. The inhabitants do not speak English.
18. American teachers are sent there.
19. The natives learn English from the American teachers.
20. The Philippine Islands are in the Pacific Ocean.

116. TWO SWISS HEROES: ORAL COMPOSITION

There is no country in the world that has fought more bravely for its liberties than Switzerland. For many years she was surrounded by kingdoms and empires that coveted her lovely valleys and grassy meadows. In

one of her struggles for independence, Arnold von Winkelried performed a brave deed that his countrymen have never forgotten.

The Austrian soldiers were riding down the road near the little town of Sempach when they came suddenly upon a small Swiss army. The location was not a good one for fighting on horseback; so the Austrians dismounted, and formed a battle-line, with their long spears held out before them. As they bore down upon the Swiss, who had only short weapons and could not reach the enemy, the victory for Austria seemed certain. But suddenly a man stepped out of the Swiss ranks. Shouting to his friends, "I will cut a road for you! Take care of my wife and children," he caught as many of the Austrian spears as he could in his arms, and bore them to the ground with their points in his body. Into the opening thus made rushed the Swiss; and in a close fight, where they could use their short weapons, they conquered the Austrians. But they never could have reached the enemy through the hedge of long spears had it not been for the courage and self-sacrifice of Arnold von Winkelried.

Another famous Swiss hero was William Tell. Find the story of his conflict with the Austrian tyrant Gessler, and tell it to your classmates.

117. WRITING QUOTATIONS: A REVIEW EXERCISE

Study the following story until you can write from dictation the sentences that contain quotations:

The Frog that Wished to be as Big as an Ox

An ox, grazing in a meadow, chanced to set his foot on a young frog and crushed him to death. The frog's brothers and sisters, who were playing near, ran to tell their mother what had happened,

"The monster that did it, mother, was such a big one!" said they.

The mother, who was a vain old thing, thought she could easily make herself as large.

"Was it as big as this?" she asked, blowing and puffing herself out.

"Oh, much bigger than that," replied the young frogs.

"As this, then?" she cried, puffing and blowing again with all her might.

"Nay, mother; if you were to try till you burst yourself, you would never be so big," said they.

The silly old frog tried to puff herself out still more, but in the effort she burst herself and died.

Self-conceit may lead to self-destruction.

ÆSOP.

118. BROKEN QUOTATIONS

Section 1

The Wolf and the Lamb

1 A wolf met a lamb wandering about, and resolved to find an excuse to eat him up.

3 The wolf said, "Sir, last year you insulted me."

4 "Indeed," bleated the lamb, "I was not then born."

5 Then said the wolf, "You feed in my pasture."

6 "No, good sir," replied the lamb, "I have not yet tasted grass."

8 Again said the wolf, "You drink of my well."

9 "No," exclaimed the lamb, "I never yet drank water."

10 Then the wolf seized the lamb and ate him up, saying, "Well, I shall not go without my supper, anyway."

ÆSOP.

How many sets of quotation marks do you find in line 4? What words are not inclosed in quotation marks? Repeat the exact words of the lamb. What mark separates *indeed* from the rest of the sentence?

In lines 6 and 7 what are the words of the lamb? How many sets of quotation marks? What words are

not inclosed in quotation marks? What punctuation separates *replied the lamb* from the quotation?

In line 9 what words of the lamb are reported? Are they inclosed in quotation marks? What words are separated from the quotation by commas?

Section 2

Copy carefully the selection in Section 1, and prepare to write from dictation lines 3, 4, 6, 7, and 9.

119. THE GOLDEN FLEECE: ORAL COMPOSITION

If you have read Miss Alcott's *Little Women* you will remember how Meg and Jo and their friends amused themselves at a picnic by telling a story "turn about." Study the story of *The Golden Fleece* so that you can tell it that way in the class. Let the rule of the game be that one pupil shall not speak less than two minutes unless he makes a mistake, when the member of the class who first raises his hand to point out the mistake may name the one who shall continue the story. If the story-teller finishes his two minutes without an error, he shall name the one who shall recite after him. The teacher is to be the time-keeper.

Once upon a time, when the people of Greece believed in heathen gods and oracles, there came to them a year in which there was no harvest. They sent their messengers to the oracle at Delphi (Del'-fi) to ask how they had offended the gods of grain and vegetation, and the oracle told them they must sacrifice Phrixus and Helle (Hell'-e), the children of King Ath'-a-mas. Accordingly the two children were laid upon the altar. Just before the fatal blow was to be struck, a pitying god sent a ram with a golden fleece to bear them to a place of safety. Helle fell from the back of the ram into the sea, and was drowned; and that sea was called ever after the

Hellespont (Hel'-les-pont). Phrixus came safely to the land of Colchas (Col'-kas). There he sacrificed the ram to the kind god, and lived the remainder of his life. The ram's golden fleece he left behind him to Æætes (E-ē'-tēz), the king of Colchas.

A certain King Pelias (Pe'-li-as) wished very much to obtain this fleece. He asked Jason, a great hero of his land, to undertake the quest. Jason consented, and gathered together many brave, strong men to go with him, for the expedition was most dangerous. They prepared a fine ship called the Argo and they called themselves the Argonauts (Ar'-go-nauts), or "sailors on the Argo." Then, having prayed and sacrificed to Apollo and said farewell to their friends, they set forth.

The journey was long and full of wonders and perils, and some of the heroes perished on the way; for the earth was then filled with giants and monsters and strange beasts, and every nation regarded strangers as dangerous enemies. At last the Argo and those of the Argonauts who had survived the perils by sea and by land reached Colchas.

King Æætes, however, who was the child of the Sun and strong as the god of war, had no mind to give up his Golden Fleece. He had hung it on a tree, and set a terrible, sleepless dragon to watch it. But he promised the precious gift to Jason on condition that Jason should yoke for him two brazen-hoofed, fire-breathing oxen that ranged the plain of Colchas. This Jason knew he could never do.

Now, King Æætes had a daughter, Medea (Me-de'-a), who was an enchantress. Just before the arrival of the strangers, she had been pierced in the heart by the arrow of Cupid, and as soon as she saw Jason she loved him. After a great struggle with her conscience, she determined to help the strangers against her own father. She carried to Jason a magic ointment, which would save the life of any man who should anoint himself with it, and make him as strong as a god. By the help of this ointment Jason was able to accomplish all the hard tasks King Æætes set for him to do.

Still King Æætes refused to give up the Golden Fleece, and consulted with his wise men to find some way of destroying Jason. Then Medea, with her enchantments, put to sleep all the court of King Æætes, and even the sleepless dragon was subject to her charms. When Jason beheld the eyes of the monster close, he snatched the Golden Fleece from the tree, and hastened to his ship. Medea went with him, for she dared not remain behind, and Jason had promised to marry her as soon as they reached his own country. At dawn of day the Argonauts began rowing with all their might, steering their ship for Greece and home.

120. SUBJECT AND PREDICATE: A REVIEW EXERCISE

Prepare to read in class the subjects and predicates of these sentences:

1. A dog crossed a bridge.
2. The dog carried a piece of meat.
3. He saw his shadow in the water.
4. The dog in the water had a larger piece of meat.
5. The first dog dropped his meat.
6. He jumped at the other dog.
7. It was only a shadow.
8. The dog lost his meat.
9. I like beefsteak.
10. John Jones sells meat.
11. My cousin skates very well.
12. He can do many tricks on skates.
13. We go to school every day.
14. We do not have school on Saturday and Sunday.
15. Thanksgiving Day is a holiday.

121. A GOLDEN DEED: ORAL COMPOSITION

An English lady, Miss Charlotte Yonge, has written *A Book of Golden Deeds*, in which she relates many stories of generous self-sacrifice and unselfish devotion to duty.

If the book is in your school library, ask your teacher or the librarian to let you find in it a story to tell your classmates.

If you cannot get the book written by Miss Yonge, tell one of the stories mentioned below in such a way as to show that it relates a "golden deed."

1. The story of Alcestis, from the old Greek legends; you will find it related in any book on classical mythology.

2. The story of Sir Philip Sidney, dying on the battlefield of Zutphen.

3. Sidney Carton's self-sacrifice, as told in Dickens's *Tale of Two Cities*.

4. Some story you have heard or read. You might find in the newspaper some story of such "self-devotion" as that of Sidney Carton.

122. QUOTATIONS WRITTEN: A REVIEW EXERCISE

Section 1

One day Alice took down the telephone receiver to speak to her friend Marion. This is the conversation which Alice's mother heard as she sat sewing in the next room.

"Marion, can you go to town with me this afternoon?"

"I'll wait while you ask her."

"That's good. How soon can you start?"

"I'm afraid that will bring us home rather late. Can you be ready half an hour earlier?"

"Very well, I'll come right over."

"My blue one, I think."

"It always looks pretty. Good-by."

Write the conversation that Marion's mother heard at her end of the line.

Section 2

Let each girl in the class write one end of a telephone conversation between two boys; and let each boy furnish the other end of one of the conversations.

123. THOUGHTLESS TOM ON THE FOURTH OF JULY:
COMPOSITION

The pictures on page 126 tell a story in four acts. Tell the story you find in them. Do not neglect to tell *where* and *when* the story happened. Make clear the relation between the first and second scenes of each act, and pass from one act to the next with some such expression as, "Tom went a little further down the street, and then——."

124. THE HYPHEN IN COMPOUND WORDS

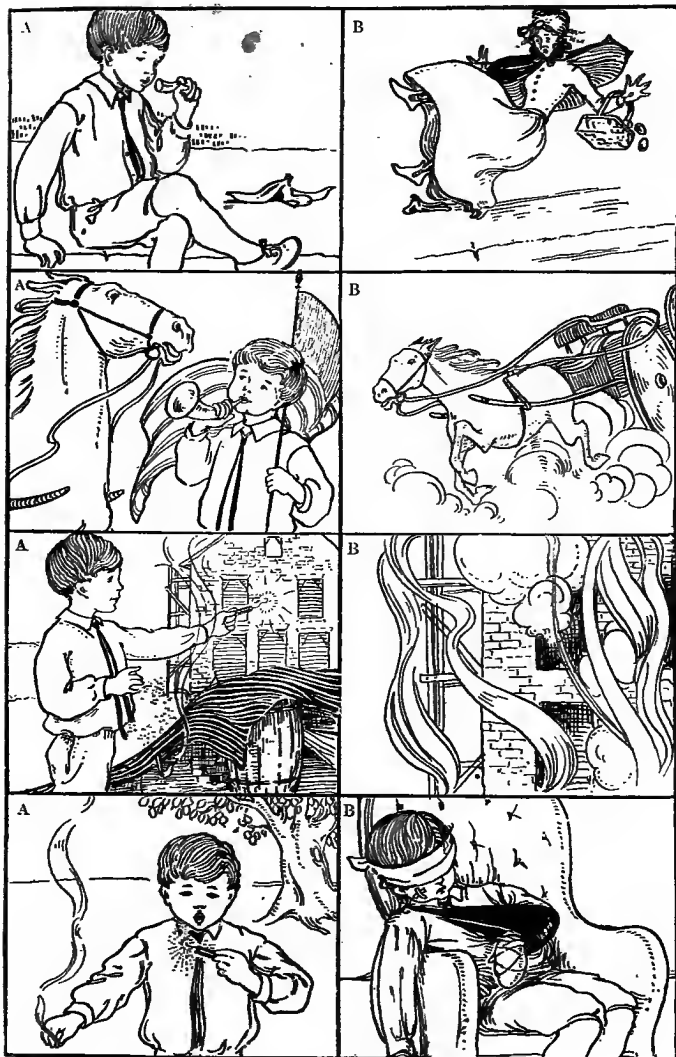
Certain words in our language made by the union of two or more words are called *compound* words; as *to-night*, *to-day*, *forty-two*, *sixty-five*, *thirty-four*, *thirty-third*, *sister-in-law*.

Look carefully at the above compound words, and then learn the following rule:

RULE. The parts of a compound word are joined by a hyphen.

Learn to write the following sentences from dictation:

1. Will you start to-day?
2. I shall arrive to-night.
3. Then we can visit the park to-morrow.
4. My brother-in-law will come with me.
5. His father-in-law is expecting him.
6. We must stop on Twenty-fifth Street.
7. Is this the twenty-first?
8. To-morrow will be the twenty-second.



THOUGHTLESS TOM ON THE FOURTH OF JULY

9. Good-bye till the thirty-first.
10. There is a man-of-war in the harbor.

125. A PICTURE IN A POEM: CONVERSATION

Have you ever, on a winter's evening, seen the inside of a room reflected in the window so that it looked as if the same scene were really outside? Put up your curtain after supper to-night, and see if you do not find such a picture of your sitting-room.

You studied, a little while ago, the picture of a winter landscape (Lesson 112). The same poet tells how his kitchen fire was reflected in the window that night, and what the children imagined about it. Read his description.

While radiant with a mimic flame
Outside the sparkling drift became,
And through the bare-boughed lilac-tree
Our own warm hearth seemed blazing free.
The crane and pendent trammels showed,
The Turks' heads on the andirons glowed;
While childish fancy, prompt to tell
The meaning of the miracle,
Whispered the old rhyme: *Under the tree,
When fire outdoors burns merrily,
There the witches are making tea.*

WHITTIER: *Snow-Bound*.

As you read in Lesson 112, this is a moonlight night after a great snow-storm. What is the general background of the picture framed in the window? Why is the snow "sparkling"? What out-of-doors object is in the middle of this picture, as a dark background for the bright reflection of the fire? Describe the fireplace as the children saw it in the reflection. What did they fancy was going on around this "mimic flame"?

Sketch and color the picture the children saw out of doors. Put in only the objects Whittier mentions, and put in all of them.

126. THE SUBJECT AND THE PREDICATE: A REVIEW
EXERCISE

Read the subjects and the predicates of the following sentences:

1. A fox fell into a deep well.
2. He could not escape.
3. A thirsty goat came to the well.
4. He asked the fox about the water.
5. The fox praised the water highly.
6. The goat thoughtlessly jumped down.
7. The goat quenched his thirst.
8. Both animals were now prisoners.
9. The fox was a shrewd fellow.
10. He jumped upon the goat's back.
11. He then reached the mouth of the well.
12. He left the poor goat in the well.
13. The goat's master finally rescued him.
14. The goat was foolish and hasty.
15. This is the end of my story.

127. A MODERN JASON: CONVERSATION

Section 1

As we reached the tool-shed, strange noises arrested our steps; looking in, we perceived Harold, alone, rapt, absorbed, immersed in the special game of the moment. He was squatting in an old pig-trough that had been brought in to be tinkered; and as he rhapsodized, anon he waved a shovel over his head, anon dug it into the ground with the action of those who would urge Canadian canoes. Edward strode in upon him.

"What are you playing at now?" he demanded sternly.

Harold flushed up, but stuck to his pig-trough like a man. "I'm Jason," he replied, defiantly; "and this is the Argo. The other fellows are here, too, only you can't see them; and we are just going through the Hellespont; so don't you come bothering." And once more he plied the wine-dark sea.

Edward kicked the pig-trough contemptuously. "Pretty sort of Argo you've got!" said he.

Harold began to get annoyed. "I can't help it;" he replied. "It's the best sort of Argo I can manage, and it's all right if you only pretend enough; but *you* never could pretend one bit."

Edward reflected. "Look here," he said presently; "why shouldn't we get hold of Farmer Larkin's boat, and go right away up the river in a real Argo, and look for Medea, and the Golden Fleece, and everything? And I'll tell you what, I don't mind your being Jason, as you thought of it first."—KENNETH GRAHAME: *The Golden Age*.

Used by arrangement with the publishers, The John Lane Company, New York.

Explain thoroughly Harold's game. You will not know exactly what he was doing unless you understand the words *rapt*, *rhapsodized*, *anon*, *urge*, *plied*. You cannot understand how he and Edward felt unless you understand *defiantly*, and *contemptuously*. Explain *Jason*, *the Argo*, *the Hellespont*, *Medea*, *the Golden Fleece*. Why could not Edward see "the other fellows"? Could you "pretend enough" to enjoy this game with Harold?

Section 2

Imagine the excursion of Harold and Edward up the river, and tell your classmates about it.

128. THINK AND GUESS

1. I *think* they are your gloves.
2. I *guess* riddles easily.

What does *think* mean? What does *guess* mean?

The only place in which to use *guess* correctly is in sentences like the second one above. We often hear it used instead of *think*. We shall have to be very careful not to use it incorrectly ourselves.

Put *guess* and *think* into the blanks in these sentences:

3. I ——— I can ——— that conundrum.
4. I ——— I shall go home now.
5. ——— what is in my hand.
6. I ——— it is an apple.
7. Do you ——— you can go?
8. I ——— so.
9. I ——— that lady is Amy's mother.
10. But I ——— it is Marie's mother.
11. And I ——— they are sisters.
12. I can only ——— at the number of blossoms on the bush.
13. I ——— you are older than I am.
14. Do you like to ——— riddles?
15. I ——— you are ten years old.

Write five sentences containing *think* and two containing *guess*.

129. THE DAFFODILS: CONVERSATION

Section I

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

WILLIAM WORDSWORTH.

What was the poet doing when he came upon the bed of daffodils? How many of them were there? Where were they growing? Were they standing there straight and stiff on their stems? How many times in the poem does Wordsworth speak of their “dancing”? What is a “jocund company”?

Did you ever see daffodils? What color are they? Can you describe their shape?

What was the “wealth” they brought to the poet? Do you think Wordsworth was able to call up in his imagination pictures of the beautiful things he had once seen? Does he say anything in this poem to show how he occupied his mind when he was alone and not occupied?

Section 2

Memorize the following passages:

A thing of beauty is a joy for ever:
 Its loveliness increases; it will never
 Pass into nothingness; but still will keep
 A bower quiet for us, and a sleep
 Full of sweet dreams, and health, and quiet breathing.
JOHN KEATS.

My mind to me a kingdom is;
 Such perfect joy therein I find
 As far exceeds all earthly bliss
 That God or Nature hath assigned.
SIR EDWARD DYER.

130. WRITTEN COMPOSITION

Imagine that you were with Wordsworth when he was wandering by the lake, looking at the field of daffodils. Write in a paragraph everything that you can see on this walk.

131. *THINK AND GUESS*: A REVIEW EXERCISE

Supply *think* or *guess* in the blanks in these sentences:

1. I can ——— what you saw down town.
2. I do not ——— you can.
3. I ——— I had better go home now.
4. ——— how many pets I have.
5. I ——— you have seven.
6. No, I ——— I have eight.
7. Do you ——— it will rain Friday?
8. Yesterday John ——— the exact number of beans in that bottle.
9. Yes, I ——— he got a prize.
10. I ——— it is great fun.

11. Let me ——— how much your knife cost.

12. I ——— I can tell exactly.

132. COMBINING SENTENCES

Perhaps you can remember that when you began to write you expressed your thoughts in very short sentences—many of them containing only four or five words.

1. My knife is new.
2. My knife is sharp.
3. My knife was given me by my father.
4. My knife is in my pocket.

As you have grown older and become able to think better, you have naturally arranged your thoughts in longer sentences. Perhaps instead of four sentences you would now write one:

5. My new, sharp knife, which my father gave me, is in my pocket.

Too many short sentences make a story sound broken and abrupt. We should not make our sentences too long, but we should make them long enough to express a complete thought, and to sound smooth and pleasant.

Read the three following paragraphs aloud. Do you like the sound of them? The sentences between the vertical marks || can be combined to express one complete thought. Write the paragraphs with the combinations suggested, and then read them aloud again. Do the longer sentences improve the paragraphs?

1. The weather is very cold. The weather is very windy. || There is ice in the river. There is snow on the ground. There is frost on the trees. The trees are bare. || This is good weather for skating. This is good weather for

sleighting. This is good weather for making snow-forts. || We will storm the snow-forts with snowballs.

2. Some birds have built nests. These birds are English sparrows. The nests are in our eaves. || We do not enjoy the sparrows. They make a great deal of noise. || We do not know how to drive them away. They are not frightened when we shout at them. They are not frightened when we throw sticks at their nests.

3. Mabel has a new hat. It is made of straw. The straw is white. It is a wide-brimmed hat. It will shade her eyes. || It is trimmed with ribbons. There are roses on it, too. || It was given her by her grandmother. Her grandmother is very fond of her.

133. WRITTEN COMPOSITION

Make a good story from the following sketch. Put what the mice said into the form of quotations.

The Town Mouse and the Country Mouse

A town mouse visited a country cousin, and found the food too simple for his cultivated taste. He persuaded the country cousin to return with him to the city. In the pantry of the city house they found many dainties. As they began to nibble at them, a dog rushed in, and they were obliged to scamper for the hole. The country mouse went home at once, preferring to eat his simple fare in peace.

When you have finished your composition, you may read the fable of Æsop that tells the same story.

134. IN AND INTO

Study the following sentences for the meaning of the words *in* and *into*:

1. The books are in their places.
2. The pencils are in the drawer.

3. The flowers are in the vase.
4. Please put the books into the proper place.
5. Put the pencils into the drawer.
6. I will put some flowers into the vase.

Which word is used when the object is already placed? Which when the object is passing or is to be passed into its place?

Supply *in* and *into* in the following sentences:

7. Please come ——— the house.
8. Your sister is ——— the house.
9. Your umbrella is ——— your left hand.
10. I will put it ——— my right hand.
11. Put your pens ——— your desk.
12. Your books are ——— the desk already.
13. Some young birds are ——— those nests.
14. Do not keep that bird ——— your hand; put it back ——— the nest.
15. There is no water ——— that glass.
16. Please pour some water ——— my glass.
17. Light the gas ——— the hall.
18. Carry some candles ——— that room.
19. Put the books ——— that box.
20. Some books are ——— the other box.

135. INFORMAL INVITATIONS

Section I

An invitation written in the form of a friendly letter is called an *informal invitation*.

Study the following invitation and the two replies. Do you find in them the five parts you found in the ordinary letter? Compare Lesson 24.

The Oaks,
Paterson, New Jersey,
April 19, 1911.

Dear Mary,

Can you come and spend next Saturday with me? I expect two cousins from New York and we are going out into the country for our luncheon. I shall be very glad if you can be with us.

Affectionately,
RUTH MARVIN.

Dear Ruth,

I shall be very glad to spend next Saturday with you, and to meet your cousins. It was very kind of you to invite me.

Yours affectionately,
MARY ALLEN.

529 East Elm Street,
Trenton, New Jersey,
April 21, 1911.

Dear Ruth,

I am very sorry that I cannot spend Saturday with you. Mamma had already promised to take me with her to meet her sister in Philadelphia. I am particularly sorry because I should like to meet your cousins.

Yours affectionately,
MARY ALLEN.

529 East Elm St.,
Trenton, New Jersey,
April 21, 1911.

Section 2

Write invitations, acceptances, and regrets that would be suitable under the circumstances described below:

1. Jack Thompson wishes his friend Fred Williams to spend a week with him in a camp.

2. Evelyn Wilkins invites Marion Simmons to tea with three other girls and herself.
3. George Vance asks Judson Williams to go with him on a hunting trip.
4. Mary Lee invites Susan Parker to a little dinner.
5. John Barton asks Floyd Robbins to go with him to an illustrated lecture on Columbus.
6. Irene Wilson wishes Mary Gibson to come to a fudge party at her house on the fourth of April.

136. THE GIANT: ORAL COMPOSITION

There came a Giant to my door,
A Giant fierce and strong;
His step was heavy on the floor,
His arms were ten yards long.
He scowled and frowned, he shook the ground;
I trembled through and through;
At length I looked him in the face
And cried, "Who cares for you?"

The mighty Giant, as I spoke,
Grew pale and thin and small,
And through his body, as 'twere smoke,
I saw the sunshine fall.
His blood-red eyes turned blue as skies;
He whispered soft and low.
"Is this," I cried, with growing pride,
"Is this the mighty foe?"

He sank before my earnest face,
He vanished quite away,
And left no shadow on his place
Between me and the day.
Such giants come to strike us dumb;
But, weak in every part,
They melt before the strong man's eyes,
And fly the true of heart.

CHARLES MACKAY.

This poem teaches us a lesson about life. Study it carefully and explain in your own words what it means.

137. WORD-STUDY

Study the use of the following words, found in the poem in Lesson 136: *fierce*, *strong*, *mighty*, *pale*, *small*, *vanished*.

Is there any difference between a *fierce* animal and a *wild* animal? Between a *mighty* man and a *strong* man? Between a *pale* child and a *light-complexioned* child?

Put each of the six words mentioned above into a sentence of your own. Try to think of other words of the same meaning. Would the other words do as well in your sentences? In the poem?

In the following sentences change the italicized words to words of opposite meaning:

1. This is a *strong* string.
2. My dog is *small*.
3. That is a *fierce* animal.
4. Marie is *pale*.

Can you find two words of the same meaning in one line of the first stanza of the poem in Lesson 136?

138. WORD-STUDY .

- 1a. The flower is bright.
- b. The child is bright.

What does *bright* mean in the first sentence? In the second?

A word may have in one sentence a meaning entirely different from its meaning in another sentence. Perhaps you have noticed that many words in the dictionary have several definitions. The dictionary tries to give all the different meanings that a word ever has. Do you find in the dictionary the two definitions of *bright*? Are there

more than the two that explain the word in these two sentences?

Study the meaning of the italicized words in the following sentences:

- 2a. I am wearing a *gay* dress.
- b. I feel very *gay* this evening.
- 3a. He has a *sunny* temper.
- b. This is a *sunny* window.
- 4a. This is a *snowy* day.
- b. The old man has *snowy* hair.
- 5a. The little girl has *golden* hair.
- b. This is a *golden* opportunity.
- 6a. I felt *blue* last night.
- b. Clara has *blue* eyes.

139. ORAL REPRODUCTION

Tell your classmates an anecdote or a story you have heard or read. Or you may give them a conundrum, and let them guess the answer.

NOTE.—Excellent anecdotes may be found in every issue of *The Youth's Companion*, which is in most public libraries. Newspapers and magazines also contain many short anecdotes, some of them humorous or witty.

140. ABBREVIATIONS

The following abbreviations are in very common use. Some of them are taken from Latin words, which are given in parenthesis after the English meanings.

- anon. = anonymous, name not given.
- do. = ditto, the same.
- e. g. = for example (*exempli gratia*).
- i. e. = that is (*id est*).
- M. = noon (*meridies*).
- N. B. = take notice, note well (*nota bene*).
- viz. = namely (*videlicet*).

- vs. = against (*versus*).
 p. = page.
 pp. = pages.
 ms. = manuscript.
 mss. = manuscripts.

Which abbreviations are always written with capital letters? Learn the abbreviations.

Copy the sentences below, using the abbreviations instead of the complete words:

1. The author of the poem was unknown; it was therefore printed with the signature *Anonymous*.
2. That *manuscript* has only one page; but the *manuscripts* in the other desks have three pages each.
3. *Take Notice*. Trespassing not allowed.
4. The lawsuit was Miled *against* Wilson.
5. The train goes at 12 *noon*.
6. He has four brothers, *namely*, John, William, Charles, and Albert.
7. Open the book at *page* 24; see also *pages* 26 and 28.
8. Dr. Brown is a surgeon; *that is*, he performs operations with a knife.
9. A number of boys, *for example* John, should be vaccinated.
10. March 9. Sold four books at 25 cents.
 March 10. Sold five *of the same* at 35 cents.

NOTE.—The double commas (“ ”) often used in writing (and sometimes in books) for *do.*, *dillo*, are only another form of *do.*, which has resulted from hastily writing *do.* many times; just as the sign \$ originated in U placed over S (for United States).

141. A SNOW BATTLE: WRITTEN COMPOSITION

The following story tells of a snowball battle between two companies of boys. They had built the snow-fort early in the morning, and the battle took place at the noon recess.

After you have read this story carefully, you may write an account of some game played in your school.

The snow continued to fall through the forenoon, and when we went out from school at twelve o'clock, a beautiful fort of snowy whiteness stood ready for us, and from a mound in the center floated the battle flag.

Our company took their places inside the fort. We could see the enemy gathered around their captain at their camp, some two hundred yards distant, with ammunition sleds loaded with snowballs.

At a blast from a tin horn, on rushed the foe! They separated, and came in two divisions, approaching us from the left and right at the same moment. As they neared us they rushed obliquely toward each other, and, quickly uniting, advanced against our center.

In vain we tried to fight them off with snowballs. On they came. We pelted them till they looked like snow men. A rush was made to capture our flag. Several of our boys were pulled out of the fort and taken prisoners. Again and again some of the enemy gained the top of our breastworks. Again and again they were tumbled off amid a shower of snowballs that forced them to retire to recover breath and clear their eyes from snow.

Just at this moment the school bell called us. The battle was left undecided. A warm south wind, which sprang up toward evening, leveled our fort to the ground, and the snow war was over for that time.—Adapted from D. C. BEARD, in *St. Nicholas*.

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142. THE NOUN

Section 1

Every person you know has a name. Every city you have visited or read about has a name. Every article you see or use has a name, also. Make a list of the names

of ten persons about whom you have read; another of the names of five cities that you know; another of the names of ten articles that you see in the school-room.

Words that name are called **NOUNS**. The words that you have written in your lists are nouns.

DEFINITION. A noun is a word that names.

Section 2

Find fifteen nouns in the poem in Lesson 136.

Section 3

Make in class a list of five nouns under each of the following heads:

1. Names of plants.
2. Names of animals.
3. Names of birds.
4. Names of objects in the garden.
5. Names of vegetables.
6. Names of articles of furniture.

143. INFORMAL INVITATIONS

Write an invitation that would be suitable in one of the six different cases mentioned below, and a letter either accepting or declining the invitation:

1. Jean Bradley wishes Ella Mason to be her guest for the Easter vacation.
2. Martin Royce asks Peter Tompkins to come over and make toys with his new tools on Saturday.
3. William Lockwood wants Allen Mason to join a walking party Friday afternoon.
4. Mary Rowley asks Pauline Wilkins to come to a party in honor of Flora Allen.
5. James Herkimer wants Paul Welton to join him in a coasting party on Saturday.

6. Mildred Fisher asks Alice Hart to stay over night with her.

144. WRITTEN COMPOSITION

Finish this story by telling about the search for the cap and the finding of it in some out-of-the-way place:

My chum, Bob Maynard, has a puppy about three months old. He is full of mischief, and annoys the family particularly by hiding everything he can get his teeth on.

One day Bob missed his fur cap.

145. SINGULAR AND PLURAL

Section 1

1. The boy liked the apple.
2. The girl had a new hat.
3. The boys liked the apples.
4. The girls had new hats.

Of how many persons do you speak when you say *boy*? When you say *girl*? Of how many things when you say *apple*? When you say *hat*?

Of how many persons do you speak when you say *boys*? When you say *girls*? Of how many things when you say *apples*? When you say *hats*?

DEFINITIONS. Nouns that name one person or thing are said to be in the singular number.

Nouns that name more than one person or thing are said to be in the plural number.

Which nouns in the four sentences are in the singular number? Which in the plural number?

Section 2

Arrange two columns, one with the word *Singular* at its head, the other with the word *Plural*. Under *Singular*

write the following words; under *Plural* write their plural forms:

chair	pen	mother	hand
book	teacher	father	finger
desk	pupil	sister	arm
table	question	brother	eye
pencil	answer	home	ear

Section 3

Compare the two columns that you wrote for Section 2 above. How does the plural of each noun differ from the singular in spelling?

RULE. Nouns generally add *-s* to the singular form to spell the plural.

Make two columns as in Section 2 above and classify the following nouns as singular or plural:

cloak	needles	dogs	horse
coats	wall	cats	bay
hats	curtains	street	kites
bonnets	windows	roads	bicycle
button	bird	post	buckets

146. ROBERT BRUCE AND THE SPIDER: REPRODUCTION BY PARAGRAPHS

Section 1

Read this story carefully and prepare to tell it by answering the questions that follow it. The questions are put into paragraphs and numbered to correspond to the paragraphs of the story.

If at first you don't succeed, try, try again.

1. There was once a brave and wise king of Scotland whose name was Robert Bruce. The times in which he lived were

wild and rough. The king of England was at war with him, and had led a great army into Scotland to drive him out of the land. Battle after battle had been fought. Six times had Bruce led his brave little army against his foes; and as many times had his men been put to flight. At length his army was scattered, and he himself was forced to hide in the woods and in lonely places among the mountains.

2. One rainy day Robert Bruce lay on the ground under a rude shed, listening to the patter of the raindrops on the roof above him. He was tired and sick at heart, and ready to give up all hope. It seemed to him that it was of no use for him to try to do anything more.

3. As he lay thinking, he saw a spider above his head, getting ready to weave her web. He watched her as she toiled slowly and with great care. Six times she tried to throw her frail thread from one beam to another, and six times it fell short.

4. "Poor thing," thought Bruce; "you, too, know what it is to fail."

5. But the spider had not lost hope. With still more care she made ready to try the seventh time. As he watched her swing herself out upon the slender line, Bruce almost forgot his own troubles. Would she fail again? No! The thread was carried safely to the beam, and fastened there.

6. "And I, too, will try a seventh time!" said the king.

7. Calling his men together, he told them of his plans, and sent them with messages of hope and cheer to his disheartened people. Soon another army of brave Scotchmen had gathered around him. After another battle, the king of England was glad enough to get back to his own country.

8. It is said that from that day on, no one by the name of Bruce would ever hurt a spider.

1. Who was Robert Bruce? With what country was he at war? Had he been victorious?

2. What was King Robert doing one rainy day? How did he feel?

3. What did King Robert presently see? How was the spider's fortune like his own?
4. How did King Robert feel toward the spider?
5. What good example did the spider set the king? Did she finally succeed?
6. What effect did her success have on King Robert?
7. How did King Robert follow the spider's example? Did he have equal success?
8. What story is told of Robert Bruce's descendants?

Section 2

Write two paragraphs of the Bruce story from memory. Be sure to show that your paragraphs correspond to those of the printed story and of the questions. You can do this by setting in, or *indenting*, the first line of the paragraph, as is done in the printed story.

. 147. PLURALS MADE WITH -ES

box—boxes	church—churches
branch—branches	class—classes
brush—brushes	glass—glasses

What letters are added to the singular to spell the plural of these nouns?

What letter is added to most singulars to make their plural? (See Lesson 145.)

If you try to pronounce *s* immediately after *box*, *branch*, etc., without any *e* sound, you will see that the *e* is used before *-s* in the plurals of these nouns because it is necessary in pronouncing them; *s* alone will not combine with the last sound of the singular.

Spell the plurals of the following words, and pronounce them carefully: *match*, *watch*, *kiss*, *witness*, *fish*, *dish*, *fox*, *dress*, *wish*, *tax*, *grass*, *peach*, *bush*, *ditch*, *gas*, *hedge*, *breeze*, *rose*, *house*, *horse*, *hinge*.

RULE. Nouns ending in a hissing or buzzing sound, spelled by *-s*, *-z*, *-x*, *-sh*, *-ch*, *-dge*, make the plural by adding *-es* to the singular.

NOTE.—If the singular is spelled with a final *e*, the *-e* is not sounded. Example, *house*.

148. ABBREVIATIONS: A REVIEW EXERCISE

Read these sentences substituting the complete expressions for the abbreviations:

1. The story is signed Anon. because the author is unknown.

2. The train left at 12 M.

3. In my book p. 10 is torn and pp. 15 to 18 are gone.

4. We saw some beautiful old mss. at the museum.

5. One ms. had amusing pictures in it.

6. N. B. Keep close to the guide.

7. The case of Martin vs. Hastings was tried in court Saturday.

8. I read three papers, viz., *The Times*, *The Sun*, and *The Standard*.

9. *The Sun* is a semi-weekly, i. e., it comes twice a week.

10. I saw some good books, e. g., *Robinson Crusoe*.

11. I sold three papers for seven cents each.

I sold four do. at ten do. do.

149. THE WIND IN A FROLIC: ORAL COMPOSITION

The wind one morning sprang up from sleep,

Saying, "Now for a frolic! Now for a leap!

Now for a madcap, galloping chase!

I'll make a commotion in every place!"

So it swept with a bustle right through a great town,

Cracking the signs, and scattering down

Shutters, and whisking, with merciless squalls,

Old women's bonnets and gingerbread stalls.

There never was heard a much lustier shout,

As the apples and oranges tumbled about;
And the urchins that stand with their thievish eyes
Forever on watch ran off each with a prize.

Then away to the fields it went blustering and humming,
And the cattle all wondered what ever was coming.
It plucked by their tails the grave matronly cows,
And tossed the colts' manes all about their brows,
Till offended at such a familiar salute,
They all turned their backs and stood sulky and mute.
So on it went capering and playing its pranks;
Whistling with reeds on the broad river-banks;
Puffing the birds as they sat on the spray,
Or the traveler grave on the king's highway.
It was not too nice to hustle the bags
Of the beggar and flutter his dirty rags.
'Twas so bold that it feared not to play its joke
With the doctor's wig and the gentleman's cloak.
Through the forest it roared, and cried gayly, "Now,
You sturdy old oaks, I'll make you bow!"
And it made them bow without more ado,
Or it cracked their branches through and through.

Then it rushed like a monster on cottage and farm,
Striking their dwellers with sudden alarm;
And they ran out like bees in a midsummer swarm.
There were dames with their kerchiefs tied over their caps,
To see if their poultry were free from mishaps;
The turkeys they gobbled, the geese screamed aloud,
And the hens crept to roost in a terrified crowd;
There was rearing of ladders, and logs laying on,
Where the thatch from the roof threatened soon to be gone.
But the wind had swept on, and had met in a lane
With a schoolboy, who panted and struggled in vain,
For it tossed him, and twirled him, then passed, and he stood
With his hat in a pool and his shoe in the mud.

WILLIAM HOWITT.

Read this poem carefully and make lists of the people and the things that the wind disturbed.

1. In the town.
2. In the fields.
3. On the roads.
4. In the woods.
5. At the farms.
6. In the lane.

What did it do to each one? What month do you think it was?

Have you ever seen the pranks of a frolicsome wind? What did it do?

150. VARIETY IN WORDING

Think of, or find in the dictionary some words of the same meaning as those in the following list, taken from the poem in Lesson 149. Would your words do as well in the poem as the words the poet has chosen? Put five of your words into sentences.

sprang	frolic	leap	commotion
shutters	tumbled	urchin	brows
mute	bold	joke	gaily
sturdy	alarm	dames	mishaps
terrified	rearing	highway	cottage

151. THE PLURAL OF NOUNS ENDING IN -Y

Section 1

What do we mean when we say that a noun is in the singular number (Lesson 145)? That a noun is in the plural number? How do many nouns form their plurals?

valley—valleys

joy—joys

essay—essays

With what letter does the singular of each of these words end? What kind of letter (vowel or consonant) comes immediately before the *-y*? What letter is put after the *-y* to make the plural?

lady—ladies
pony—ponies
baby—babies

With what letter does the singular of each of these words end? What kind of letter (vowel or consonant) comes immediately before *-y*? What letters are used instead of *-y* in the plural? What letter ends the plural form?

Perhaps it seems to you strange that some words ending in *-y* should change *y* to *ie* when they are made plural, and some should not. The rule for changing or not changing is found in the answer to the second question in the groups of questions that follow the examples. Can you state the rule?

After you have thought it out carefully, learn this rule:

RULE. When the singular noun ends in *-y* and the letter before *-y* is a vowel (*a, e, i, o, u*), the *-y* generally remains in the spelling of the plural. When the letter before *-y* is a consonant, the plural is usually spelled with *ie* instead of *y*.

Section 2

Applying the rule in Section 1, spell the plural of the following words:

key	boy	berry	beauty
body	copy	day	delay
fairy	toy	journey	monkey
lily	puppy	penny	ruby
bay	fly	daisy	chimney
city	story	money	turkey

152. THE PLURAL OF NOUNS ENDING IN -F

Section 1

calf—calves	half—halves
elf—elves	wolf—wolves
leaf—leaves	sheaf—sheaves
loaf—loaves	knife—knives
shelf—shelves	life—lives
thief—thieves	wife—wives

With what letter do all the singulars of this list but the last three end? What is their last sound? With what letter do all the plurals end? What two letters stand before -s in the plural instead of -f? Pronounce the words, taking care to sound *v*, not *f*, in the plural. Prepare to spell them from dictation.

Section 2

chief—chiefs	puff—puffs
cliff—cliffs	gulf—gulfs
hoof—hoofs	proof—proofs
roof—roofs	cuff—cuffs
scarf—scarfs	skiff—skiffs

With what letter does the singular of each of these words end? The plural? How do these plurals differ in spelling and pronunciation from those in the list in Section 1 above? Pronounce these carefully, sounding *f* clearly before -s. Prepare to spell them from dictation.

153. NARCISSUS: ORAL COMPOSITION

In the early spring, we all enjoy the graceful posture and the pure color of the narcissus. The Greeks told about this flower a story which explains its position on its stem:

Echo was a beautiful mountain nymph, and a favorite of the goddess Diana, with whom she often hunted. But she

wearied others with her constant chatter, for she was a great talker, and Juno deprived her of her voice, except for making replies.



Narcissus was a handsome youth with whom Echo fell in love. She found it impossible to express her regard for him in any way except by repeating the last words of his remarks to her. When he called across the hills to her, "Come and join me," she hastened toward him with outstretched hands, answering, "Join me!" Then Narcissus, who was rather fickle, started back, crying, "Hands off! I would rather die than thou shouldst have me!" "Have me!" repeated she; but in vain. Narcissus turned from her, and she fled to the caves and cliffs to mourn for him. She mourned and pined away till

nothing was left of her but her voice, which still wanders among the hills.

Narcissus was unkind to other nymphs besides Echo. One of them prayed the gods that he might be punished by loving one who would slight him. The gods punished him in the following manner. Stooping over the surface of a quiet pool, he fell in love with his own image in the water. He talked to it, and begged it to come out to him, thinking it the face of some lovely water-nymph. The image never stirred, and he languished and pined until he died. The body was then changed into a beautiful flower, which droops upon its stem because Narcissus, at the moment of his death, was bending over the pool to gaze at his image in the water.

How is the blossom of the narcissus placed upon its stem? Why has it that position? Have you ever heard the voice of Echo? Where? Can you give the true explanation for the echo of a sound?

Tell the myth of Narcissus.

154. PLURALS: A REVIEW EXERCISE

Write the plural of each of these nouns:

puff	chief	proof
life	berry	penny
watch	shelf	hoof
valley	daisy	chimney
match	thief	box
wolf	monkey	copy
cliff	roof	half
fairy	turkey	story
load	knife	cuff
city	journey	lily

155. AN INFORMAL INVITATION

Write an informal invitation to one of your classmates for a birthday party you are going to give. Write a reply to the invitation your classmate gives you.

156. *UN-* AS THE FIRST SYLLABLE OF A WORD

Section 1

1. Esther is *happy* to-day. She was *unhappy* yesterday.
2. That boy is *kind* to his dog, but he is *unkind* to the cat.
3. I am *able* to work this problem, but I am *unable* to work the harder ones.

Study carefully the words printed in italics. How does the syllable *un-* put before the words change their meaning?

Read these sentences changing the meaning by making *un-* the first syllable of the italicized words.

4. Your lines are very *even*, Mary.
5. I am *certain* about that.
6. I was *acquainted* with that book.

7. This is a *comfortable* chair.
8. The game was played *fairly*.
9. The report was *favorable* to us.
10. This is a *fruitful* tree.

Section 2

Read the following sentences making *un-* the first syllable of the italicized words, but keeping the meaning unchanged by putting *not* into the sentence:

1. Your hat is *becoming*.
2. This flower is *common*.
3. These students are *faithful*.
4. This book is *interesting*.
5. The story was *true*, I think.
6. This horse is *safe* for you to drive.
7. This food is *wholesome*, I am sure.
8. The man was *worthy* of a better fate.

157. ST. GEORGE OF MERRY ENGLAND: ORAL COMPOSITION

1. Long ago the people of a certain Eastern land were greatly tormented by a fearful dragon. It devoured all their flocks and herds, and poisoned the air with its breath. The monster promised to spare the king's city if the people would give it each day for food two tender children under fifteen years of age. There was great mourning and weeping, but the lot was drawn daily by the children of the city. Finally the choice fell upon the king's only daughter. The father offered great treasures; but he could not save his child, though he was permitted to keep her eight days.

2. On the eighth day the kind and patient little princess put on her royal robes and started for the dragon's den. The monster was approaching her when she was overtaken by the good soldier, George. She begged him not to put his life in danger; but he attacked the dragon. After a terrible fight, the soldier overcame the monster, and, having bound it with the girdle of the princess, led it to the city. Now George was a

Christian; and when he had explained that he had subdued the beast through the power of the Cross, the people of the city, who had been heathen, turned Christians too.

3. Later, in another city, the good soldier was put to death with many tortures for his faith. Then the Church called him a *saint*, and he became the *patron saint* of England.

Study the above story until you can tell it in your own words. Try to tell it in three parts that shall correspond to the three paragraphs. Your first part will tell "Why a princess was to be given to a dragon." Your second part will tell "How a good soldier saved the princess." Your third part will tell "Why the soldier is called a saint."

158. OWNERSHIP OR POSSESSION

Section 1

1. Jack has a ball.
2. Jack's ball is lost.

What does the first sentence tell you? Do you know also from the second that Jack owns a ball? Would

3. Jack ball is lost
tell you that Jack owns a ball? What is the difference in spelling between *Jack's* (2), which tells you that Jack owns something, and *Jack* (3), which does not?

What sign of ownership, or POSSESSION, occurs in all the following sentences?

4. Anne's hat is very becoming.
5. George's coat is torn.
6. That girl's book is new.

The name of the owner in each of these sentences ends in an apostrophe and -s (-'s).

RULE. The possessive form of a singular noun is made by adding -'s to its ordinary form.

Section 2

Write sentences containing the possessive forms of the following nouns:

father	aunt	cat
mother	cousin	animal
brother	bird	boy
sister	dog	nephew

159. THE POSSESSIVE PLURAL

Section 1

1. The girls use the south entrance to the school-house.
2. The girls' entrance is very neat.

Is *girls* in the first sentence singular or plural? *Girls'* in the second sentence is plural too. It is also possessive. How does the possessive form differ in spelling from the ordinary plural?

Find the possessive plural in each of the following sentences:

3. The boys' coats are in the hall.
4. The window is full of ladies' hats.
5. The hats are covered with birds' wings.

RULE. Plural nouns already ending in *-s* make their possessive forms by adding the apostrophe only.

Section 2

Write sentences containing the possessives of these plural nouns:

brothers	sisters	soldiers
teachers	friends	ponies
horses	cousins	sailors
flies	cows	spiders

160. MAKING AND USING AN OUTLINE

Section 1

1. The picture on page 158 shows a flat field, with a man and horses working in the far distance.

2. In the foreground is a flock of sheep, crowded close together, feeding, with their faces toward the front of the picture. At the right of the sheep stands a dog, watching them; and in front of them a few flowers are blooming among the grass and stones.

3. In front of the sheep stands the shepherdess, knitting. She wears a hood, and is wrapped in a heavy woolen cape. The cape parts in front to show her hands, busy with their work. Her shepherd's staff rests on the ground and leans against her body under the cape. Her dress is short, and her shoes are coarse and heavy.

This description is made up of three paragraphs. The name of the whole description is

The Shepherdess Knitting.

Each paragraph has also its name, which tells what part of the scene that paragraph describes:

1. The background.
2. The foreground and the animals.
3. The shepherdess.

Section 2

After studying carefully the picture and the description, copy the names of the paragraphs (the OUTLINE of the description), and with them before you, describe the picture in your own words.



JEAN FRANÇOIS MILLET

THE SHEPHERDESS KNITTING

French, 1815-1875

Section 3

Write a description of the picture by Lerolle (page 160) after the following outline:

1. The background.
2. The foreground and the animals.
3. The shepherdess.

161. IRREGULAR PLURALS

Section 1

You have learned that most nouns make their plural forms by adding -s or -es to the singular. Some nouns have peculiar forms. You may find their plural forms by filling the blanks in these sentences:

- 1a. The child has lost his ball.
b. Two ——— have lost their balls.
- 2a. An ox is feeding in the field.
b. Two ——— are feeding in the field.
- 3a. A man passed the window.
b. Two ——— passed the window.
- 4a. It hurt my foot.
b. It hurt my ———.
- 5a. Are you afraid of a mouse?
b. Are you afraid of ———?
- 6a. See that angry goose!
b. See those angry ———!
- 7a. That woman is my sister.
b. Those ——— are my sisters.
- 8a. I have a bad tooth.
b. I have two bad ———.
- 9a. There is a sheep in the pasture.
b. There are two ——— in the pasture.
- 10a. A deer lives in those woods.
b. Two ——— live in those woods.



French, 1848—

IN THE COUNTRY

HENRI LEROLLE

Which of these words add some letters to make the plural? What are the letters?

Which of the words change one or two letters to make the plural?

Which have plurals exactly like the singulars?

Section 2

Write in one column the singular forms of the nouns you studied in Section 1 above, and in a parallel column the plural forms.

162. THE POSSESSIVES OF IRREGULAR PLURALS

Section 1

Think again of the rule you have already found for the spelling of the possessive singular form of nouns (Lesson 158). With what letter does the possessive end? What sign is put before that letter?

When a plural noun ends in *-s*, what is added to make it possessive (Lesson 159)? Do the plurals *children*, *men*, and *women* end in *-s*? If not, what must be added to make them show possession?

RULE. When the plural does not end in *-s*, *-'s* is added to the plural form to make it possessive.

children's

men's

— women's

Copy these sentences, putting one of these three plural possessives into each blank:

1. The ——— lunch is ready.
2. The ——— work is done.
3. I see ——— hats in that window.

Section 2

Write three sentences each containing one of the three words studied in Section 1 above.

163. KEEPING A JOURNAL: A WRITTEN EXERCISE

A great many men and women have enjoyed reading, as they grew older, accounts they had written as children of their occupations and pleasures. Such youthful journals, or "diaries," kept by men and women who have become famous, are interesting to us all; for we all like to see that the famous persons when they were young were much like ourselves.

The two extracts that follow are taken from the journal of Louisa May Alcott, author of *Little Women*, *Little Men*, and many other delightful books. The first extract was written when she was ten years old, the second on the day she became eleven.

Oct. 8. When I woke up, the first thought I got was, "It's Mother's birthday: I must be very good." I ran and wished her a happy birthday, and gave her my kiss. After breakfast we gave her our presents. I had a moss cross and a piece of poetry for her. We did not have any school, and played in the woods and got red leaves. In the evening we danced and sang, and I read a story about "contentment." I wish I were rich, I were good, and we were all a happy family this day.

Thursday, [November 29]. It was Father's and my birthday. We had some nice presents. We played in the snow before school. Mother read *Rosamond* when we sewed. Father asked us in the evening what fault troubled us most. I said my bad temper.

Get a note-book, and write in it every day for a week a

few sentences, telling something interesting that you have seen, or heard, or done, or thought that day.

164. ABOU BEN ADHEM: CONVERSATION

Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw within the moonlight in his room,
Making it rich, and like a lily in bloom,
An Angel writing in a book of gold:
Exceeding peace had made Ben Adhem bold,
And to the Presence in the room he said,
"What writest thou?" The Vision raised its head,
And, with a look made of all sweet accord,
Answered, "The names of those who love the Lord."
"And is mine one?" said Abou. "Nay, not so,"
Replied the Angel. Abou spoke more low,
But cheerly still; and said, "I pray thee, then,
Write me as one that loves his fellow-men."

The Angel wrote, and vanished. The next night
It came again, with a great wakening light,
And showed the names whom love of God had blessed,—
And lo! Ben Adhem's name led all the rest!

LEIGH HUNT.

What did Abou see as he woke from sleep? What was the angel doing? Repeat the conversation between them. What did the angel do after the conversation? What woke Abou the next night? Where had the angel written his name? Why had he written it there?

What do the second and sixth lines tell you of Abou's character? What is the meaning of the fourth line? Of the ninth line?

This poem is one of the most famous in English literature, and is well worth memorizing.

165. PLURAL FORMS: A REVIEW EXERCISE

Write sentences containing the plurals of the following nouns:

man	child	bench	enemy	toy
bird	story	loaf	dish	thief
fly	leaf	roof	knife	match
teacher	foot	lily	city	journey
house	valley	sheep	army	family

166. POSSESSIVES: A REVIEW EXERCISE

Copy the following nouns, and write after each its possessive form. Put a line under the plurals.

men	child	children	fox
man	cherries	woman	sheep
babies	turkey	deer	classes
birds	oxen	thieves	family
lady	pony	mice	life
angel	rose	women	lives

167. MR. GOLDY AND MR. BUNNY: WRITTEN COMPOSITION

Read carefully the following story written by a boy about the adventure of Mr. Goldy and Mr. Bunny.

One afternoon in May, as Mother and I were reading in the back parlor, we saw in the grass-plot back of the house, only a few feet from where we were sitting, a dear little wild rabbit. The grass was rather high, and he was as busy as a bee, biting off the tender tips. We sat still and watched him for some time with the greatest curiosity. After nibbling awhile, he would stop and stand perfectly still, as if watching against surprise.

Our cat also caught sight of the rabbit, and became at once very much excited. Mr. Goldy (that is our cat's name) was standing on the porch about seven feet from where Bunny

was nibbling. The cat's eye flashed, and his tail moved slightly; he crouched as if ready at any moment to spring. The scene became very exciting. We expected every moment to see poor Bunny murdered in open day, right before our eyes. But just as we were going to warn him of his danger, he caught sight of the foe.

Then came a moment of suspense. Bunny stood perfectly still, as if afraid that the least motion would be fatal. Goldy watched and waited for a favorable moment to make the final spring. At last Bunny could stand it no longer, and with a wild bound started for the back part of the grounds. We expected to see Goldy follow and seize his victim. Instead of that, he walked quietly to the place where Bunny had been nibbling, smelled the grass and ground a little, and then sneaked away to the kitchen. The fact was, Mr. Goldy showed the white feather, and was about as glad to get off as Bunny was.

This Mr. Bunny was a cunning chap. After escaping from the yard, he went a few rods into the adjoining field, and stopped in the midst of some high grass, where he remained, head up, perfectly motionless. I threw ever so many stones at him, some of which came very near hitting him, and I shouted again and again, but he remained as still as if he had been a bush or a clump of grass; and I have no doubt that he had sense enough to know that moving about and dodging would be the surest way of showing his whereabouts to his enemies. I watched him from time to time all the afternoon until dark, and still he did not move.—Adapted from *A Boy's Composition*, quoted in HART's *Composition and Rhetoric*.

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Write a story of your own on one of the subjects mentioned below, or on a similar one chosen by yourself.

1. The Second Adventure of Mr. Goldy and Mr. Bunny.
2. Mr. Goldy and Mr. Mouse.
3. Mr. Goldy and Mr. Squirrel.

4. Why Mr. Goldy Was so Poor a Hunter.
5. How Mr. Bunny Was Finally Caught.

168. A REVIEW EXERCISE

1. Write in exclamatory sentences the plurals of *half*, *tooth*, *ox*, *foot*, *chimney*.
2. Write in interrogative sentences the possessive forms of *men*, *women*, *lily*, *brothers*, *children*.
3. Write in declarative sentences the possessive plural forms of *thief*, *day*, *baby*, *sister*, *lady*.

169. THE SUBJECT AND THE PREDICATE: A REVIEW EXERCISE

Copy the following sentences and divide each by two vertical lines between the subject and the predicate. Draw a line under every noun.

1. The hills of New York State are very beautiful.
2. Many little lakes lie among them.
3. The lakes are surrounded by high hills.
4. Some of the hills are covered with forests.
5. Some are covered with farms.
6. The stony roads are very steep.
7. Beautiful wild flowers grow in the woods.
8. The tall trees are full of birds.
9. The songs of the birds are very pleasant.
10. The leaves are gorgeous in the fall.
11. Many orchards are planted around the lakes.
12. They produce apples, peaches, and pears.
13. The vineyards produce grapes.
14. The chief product of the farms is hay.
15. The grain-fields are small.
16. The houses are pleasant.
17. The barns are large.
18. Most of the people are intelligent.
19. The cities are not very large.
20. The scenery is greatly admired.

170. THE FOX AND THE STORK: QUOTATION-WRITING

Prepare to write from dictation the last four paragraphs of the following fable. Pay particular attention to capitals, punctuation, and paragraphing.

A fox once invited a stork to dinner. The only food served was soup, which was brought upon the table in shallow plates. The fox lapped up his soup with great relish; but the poor stork could only moisten the end of his long bill in his soup, and left the table without having swallowed a mouthful.

"I am sorry," said the fox, "that you do not like the soup."

"Pray, do not be disturbed," replied the stork politely; "I hope you will return the visit and dine with me to-morrow."

Next day the stork served his soup in long-necked jars, from which the fox could not get a single drop.

"I am sorry you do not enjoy my soup," said the host to the hungry fox; "it is unusually good to-day."

171. ORAL COMPOSITION

Tell *A Bird's Story* about his adventure with a cat. You may use the following sentences as a beginning:

One bright summer day, as I sat swinging and singing on a branch of the lilac bush, I heard a slight noise in the grass under me. I looked in the direction from which the noise came, and saw a great, gray animal creeping toward me, staring at me with round, hungry, yellow eyes.

I almost fainted with terror. Then . . .

PART III

172. ORAL COMPOSITION

Prepare to talk to your class on one of the following subjects; or, if you prefer, on one chosen by yourself:

1. The Pleasantest Day in My Last Vacation.
2. The Autumn Flowers I Have Already Seen.
3. Why the Days are Growing Shorter.
4. Leaves That Change Color Early.
5. A Drive in the Country.
6. A Day's Sail up the Bay.

173. VARIETY IN WORDING: SYNONYMS

Our language contains many words of the same or nearly the same meaning.

large—big—enormous
little—small—minute
happiness—felicity
pleasant—agreeable
find—discover

Words having the same or nearly the same meaning are called **SYNONYMS**. The dictionary will tell you the synonyms of a word in a paragraph following the definitions and beginning with the abbreviation *Syn.*

Write the following sentences, substituting a synonym for each of the italicized words. Which seems to you better, in sound and expression, the original word or your substitute?

1. As we were sitting in the Park, we *beheld* across the road a tall, *slim maiden*.

2. She was *conversing* with her mother.
3. She had an *agreeable* manner.
4. She held her *little* brother by the hand.
5. He looked like a *clever child*.
6. He *gazed* about him with great interest.
7. Finally he *chanced* to see us.
8. He *started* to cross the street.
9. His sister would not *permit* him to cross.
10. He was very *resolute*, and she was *compelled* to let him come.
11. We were *delighted* with his *conversation*.
12. He was an *intelligent* little fellow.
13. We *invited* him to visit us at our *house*.
14. He *agreed* to come the next day.
15. We shall *enjoy* his *chatter* in our *quiet home*.

174. WORDS OPPOSED IN MEANING

Our language contains many examples of words opposed in meaning; for example,

glad—sorry
good—bad
tall—short
strong—weak

The definition in the dictionary will often help you to find the opposite of a word, if you wish to use that. For example, the definition of *short* is "not *tall*."

Write the following sentences, giving to them a contrary meaning by substituting a word of opposite meaning for each of the italicized words:

1. Alice appeared *happy* yesterday.
2. She came *rapidly* to meet us.
3. Her face wore a *cheerful* expression.
4. She spoke *gaily* about the *pleasant* news she had received.
5. She is a *fortunate* girl.

Write the following sentences, changing the italicized words to their opposites, but keeping the original meaning of the sentences by putting *not* or *no* into them:

6. My uncle is *pleased* by the success of his work.
7. He will gain by his invention a *large* sum of money.
8. He will do *much* good, for he is a *generous* man.
9. His house is *large*.
10. He entertains *many* friends.

175. THE MARVELOUS HISTORY OF SIR RICHARD WHITTINGTON: ORAL COMPOSITION

Richard Whittington was a poor, deserted child, who knew nothing of his parents, and at the age of seven was absolutely without home and friends. After some years of wandering, he resolved to go to London, whose streets, he had heard, were paved with gold.

When he arrived in that great and busy city, he found himself with very little money and nothing to do. He was soon without a penny. After two hungry days, for he was determined to starve rather than steal, he went to the house of a rich merchant to ask for food. The servants drove him away, but through faintness and hunger he fell at the gate. When the merchant came home, he was touched by the pitiable condition of the poor boy, and gave him work as a scullion in his kitchen.

But the cook, under whose orders Richard worked, was very cruel to him. He could do nothing to please her, and she made his days miserable. Another trouble made his nights unendurable; for his room was so full of mice that he was kept awake constantly by their running and squeaking. While Richard was in this unhappy condition, a visitor came one day to the merchant's house. He had been out in the rain, and his shoes were very muddy. Richard cleaned them so well that the visitor was pleased, and gave him a penny. This penny Richard invested in a cat, and he was soon rid of the

troublesome mice. About this time the good merchant was sending out a trading ship to distant lands, and invited each of his servants to put on board something to sell. Poor Richard had nothing but his cat, which he gave the captain of the ship, without hope of gaining money, and with tears at parting from his dearest friend.

The cruel cook continued so unkind that Richard finally determined to leave the house of his benefactor. In early morning, with a little bundle on his shoulder, he wandered to the edge of the city. While he sat thinking what he should do, the bells of St. Mary le Bow began to ring. As he listened they seemed to say,

“Turn again, Whittington,
Lord Mayor of London.”

Richard was so impressed by the prophecy that he hastened back to the merchant's house, where he arrived before he was even missed, and began as usual his daily drudgery.

Meanwhile the ship carried Richard's cat to the coast of Barbary. The king of that country was rich and lived in great splendor. But he suffered greatly because his palace was so full of mice that they even ate the food off the table before the king could touch it. The captain of the ship remembered Richard's cat, and presented it to the king, who had never before heard of such an animal. In a very short time the cat had killed every mouse in the palace. The king was so pleased that he gave ten times as much for the cat as for all the rest of the ship's cargo put together.

When the ship returned to England, it brought a fortune to Richard Whittington in exchange for his cat. The good merchant took him into partnership, and he became one of the richest and most respected men in London. Finally his fellow citizens did him the greatest honor in their power—they elected him Lord Mayor, and thus fulfilled the prophecy of Bow bells. The King of England conferred on him the honor of knighthood, as was due to the most illustrious man in the realm.

Sir Richard lived all the rest of his days honored by the rich

and beloved by the poor, whose benefactor he was; for he remembered the sufferings of his own youth, and pitied all those who were hungry and homeless.

Tell the story of some poor boy who became a famous man. The following persons would be good subjects: Lincoln, Whittier, Garfield, Cleveland. If you do not know such a story and cannot find one, you may tell in your own words *The Marvelous History of Sir Richard Whittington*.

176. THE COMBINATION OF SENTENCES

Study the following paragraph, and then rewrite it, combining the sentences so that you shall have not more than eight. Take pains to make the clearest combinations possible. Try several, and choose the best.

The Grasshopper and the Ant

A grasshopper was in the field one day. It was summer. He was singing. An ant passed him. The ant was tugging along a head of grain. The grasshopper asked the ant to sing with him. The ant refused. He was busy. He was collecting supplies for the winter. The grasshopper laughed at the ant. He thought it was foolish to work so hard for the future. They had plenty for the present. The ant went on with his work. Winter came. The grasshopper had nothing to eat. He asked the ant for food. The ant had plenty for his own family. He had none for the grasshopper.

177. SAINT CHRISTOPHER: A STUDY IN OUTLINING

Section I

1. In olden times, in distant lands, there lived a soldier named Offero. He was very large and strong and bold, and he determined to serve only the greatest monarch in all the world.

2. After a long search Offero found a powerful king, in whose army he served some time. One day there came to the court of this king a story-teller, and in his story he often mentioned *Satan*. Whenever the great king heard the name of the Evil One, he turned pale and made the sign of the cross. Offero, seeing this, left the powerful king, to seek and to serve the more powerful Satan.

3. After a time Offero found Satan, and they became companions on a journey. One day they drew near a cross set up by the roadside. Satan, terrified, hastened back to pass by another way. Offero asked the reason for this, and learned that Satan feared the cross as the symbol of one more mighty than he. The soldier then left the service of the Evil One, and sought him whom the cross symbolized.

4. Offero searched a long time, and finally came to a hermit, who told him of the service that Christ required from his followers. "You must fast," said the hermit. But Offero refused to fast lest he should lose his strength. "Then you must pray." "But I do not know any prayers," objected Offero. Then the hermit told the tall soldier that, since he could neither fast nor pray, he must go to a certain river and help across all that wished to ford it.

5. Offero spent many days aiding the weak and carrying the little ones over the river. One evening he heard a plaintive voice asking help. Offero rose, but found no person. A second time he heard the voice but found no one. At a third call he rose again; and this time he found a little child. Taking the little one on his shoulders, he entered the stream. He waded into deep water; the waves rose; the wind blew; the child grew heavier and heavier, so that Offero feared he could not struggle to the other bank. But he did, and demanded who the child might be that had seemed heavier than all the world. "I am he that made the world," replied the child. And in truth it was the Christ-child that had appeared to Offero. After that the good soldier was called *Christ-offero*, or *Christopher*, which means "the Christ-bearer."

6. Then Christopher went back again among heathen

people, and was put to death with cruel tortures for his faith. So now he is called St. Christopher.

In this story there are six paragraphs, and each tells some definite part of it. We may tell in one short sentence the main thing that each paragraph tells us, but that will give only an *outline* of the story and omit all the interesting parts. Does the following outline tell the main points of the story? Compare it carefully with the story, and suggest improvements in the outline if you can.

Outline

1. Offero, a strong soldier, was determined to serve only the greatest king.
2. For a time he served in the army of a powerful king.
3. Then he was in the service of Satan.
4. A hermit told him how to serve Christ.
5. Christ came to Offero in the form of a little child.
6. Christopher became a martyr and a saint.

Section 2

Write in your own words the part of the story of St. Christopher included under topics 4 and 5 of the outline. Show when you pass from topic 4 to topic 5 by *making a new paragraph*; that is, by beginning a new line and setting it in half an inch beyond the regular margin of the lines.

178. VARIETY IN WORD ORDER

Section 1

What is the subject of a sentence? What is the predicate of a sentence?

Look over some of the sentences in Lessons 115 and

120 and see which stands first in those sentences, the subject or the predicate.

Find the subjects and the predicates of the following sentences, and notice which stands first in some of them:

1. Down fell the clock.
2. Quickly flew the happy days.
3. Then burst his mighty heart.
4. Up went the window.
5. The snow fell yesterday very fast.
6. Slowly dragged the weary hours.
7. Now fades the glimmering landscape on the sight.
8. All the air a solemn stillness holds.
9. Down came the cold mountain wind.
10. Out rushed the children.
11. In and out glanced the weaver's shuttle.
12. Out stepped the hiding culprit.
13. Sweet are the uses of adversity.
14. Brightly gleamed the light from the watch-tower.
15. This was the noblest Roman of them all.

Section 2

Rewrite the following sentences, changing the arrangement of the words but not changing the sense nor making the sentences hard to understand. Then compare the two sets of sentences and decide in each case which expression of the thought seems to you the better one.

1. One of the most beautiful rivers in the world is the Hudson.
2. From the northern part of New York State, between mountains and wooded shores, it flows south into New York Bay.
3. Along its banks are many fine estates and mansions.
4. Albany, Newburgh, and Poughkeepsie are among the cities on the Hudson.
5. In some parts of its course the river is shut in by high, steep cliffs.
6. One of the most

interesting spots along the Hudson is West Point. 7. On the top of the high bank is built the national Military Academy. 9. At West Point are trained the officers for our army. 10. On the west side of the river are the majestic Palisades. 11. As it approaches New York City, the Hudson becomes very wide. 12. Along its lower banks great ocean steamers have their docks.

179. WRITTEN COMPOSITION

Make a good story out of the paragraph in Lesson 176. Write the conversation between the grasshopper and the ant in the summer, and also the conversation in the winter.

180. A WALK IN AUTUMN: CONVERSATION

Halfway up Fair Haven Hill, I am surprised by the beauty of the landscape, and sit down by the orchard wall to behold it at my leisure. I see through the bright October air a valley, some two miles across, extending southwest and northeast, with a broad, yellow meadow tinged with brown at the bottom, and a blue river winding slowly through it northward, with a regular edging of low bushes of the same color with the meadow. Skirting the meadows are straggling lines, and occasionally large masses, one quarter of a mile wide, of brilliant scarlet and yellow and crimson trees, backed by green forests and green and russet fields and hills; and on the hills around shoot up a million scarlet and orange and yellow and crimson fires. Here and there amid the trees, often beneath the largest and most graceful of them, are white or gray houses. Beyond stretches a forest; and far beyond all, on the verge of the horizon, rise half a dozen dark blue mountain summits. Large birds of a brilliant blue and white plumage are darting and screaming amid the glowing foliage a quarter of a mile below, while smaller bluebirds are warbling faintly but sweetly around me.—Adapted from THOREAU: *Autumn*, Oct. 7, 1857.

Along the river's summer walk,
The withered tufts of asters nod:
And trembles on its arid stalk
The hoar plume of the golden-rod.
And on a ground of sombre fir,
And azure-studded juniper,
The silver birch its buds of purple shows,
And scarlet berries tell where bloomed the sweet wild-rose!

With mingled sound of horns and bells,
A far-heard clang, the wild geese fly,
Storm-sent, from Arctic moors and fells,
Like a great arrow through the sky,
Two dusky lines converged in one,
Chasing the southward flying sun;
While the brave snow-birds and the hardy jay
Call to them from the pines, as if to bid them stay.

From WHITTIER: *The Last Walk in Autumn*.

Thoreau is telling us what he saw one October day as he was walking in the country. Where did he sit down to look over the beautiful autumn landscape? Make a list of all the things he saw from the side of Fair Haven Hill. Write the color words before the names of the things he describes with color words. At what season of the year do you most notice color in the park or in the fields and woods? Make a list of the sounds Thoreau heard.

What autumn flowers did Whittier see on his walk by the river? What trees? What color words does he use to describe flowers and trees? What birds did he see and hear? In what direction were they flying? What shape does a flock of wild geese take as it flies? What birds were staying in the North? Why are they called "brave" and "hardy"?

181. WRITTEN COMPOSITION

Write an account of an autumn walk.

Imagine yourself walking in the country, or in the park. Tell what you see and hear.

Before you begin to write, think carefully over the topics of which you wish to speak and put them down as a guide to paragraphing. You may use these as marginal titles for your paragraphs. Perhaps your topics will be somewhat like these:

1. Landscape (hills, river, lake, woods, etc.).
2. Trees and leaves.
3. Plants and flowers.
4. Seeds.
5. Sounds.

182. A REVIEW OF CAPITALS AND PUNCTUATION

*Section 1**Daybreak*

1. A wind came up out of the sea,
2. And said, "O mists, make room for me."
3. It hailed the ships, and cried, "Sail on,
4. Ye mariners, the night is gone."
5. And hurried landward far away,
6. Crying, "Awake! it is the day."
7. It said unto the forest, "Shout!
8. Hang all your leafy banners out!"
9. It touched the wood-bird's folded wing,
10. And said, "O bird, awake and sing."

11. And o'er the farms, "O chanticleer,
 12. Your clarion blow; the day is near."
 13. It whispered to the fields of corn,
 14. "Bow down, and hail the coming morn."
 15. It shouted through the belfry-tower,
 16. "Awake, O bell! proclaim the hour."
 17. It crossed the churchyard with a sigh,
 18. And said, "Not yet! in quiet lie."

HENRY W. LONGFELLOW.

Give the rules for the capitals:

- a. At the beginning of each line.
 b. O (lines 2, 10, 11, 16).
 c. In "Sail" (line 3), "Awake" (line 6), "Shout" (line 7),
 "Not" (line 18).

Give the rule for the period at the end of lines 2, 6,
 12, 14, 16, 18.

Explain the use of the commas in lines 2, 3, 4, 7, 10,
 11, 13, 15, 16, 18.

Explain the use of all the exclamation points.

Explain the use of the apostrophes in lines 9 and
 11.

How many quotations are there? To whom or to
 what are the various quotations addressed?

Section 2

Prepare to write from dictation stanzas 1, 2, 4, 5, and
 8, of Longfellow's *Daybreak*.

183. QUOTATIONS WITHIN QUOTATIONS

Section 1

1. Anna said, "John said to me, 'I like the book you lent
 me.'"

2. "My text-book says, 'Many of the settlers died the first winter,'" remarked Mary.
3. One gloomy day Jack consoled himself by remarking, "'Behind the clouds the sun is still shining,' said Longfellow."
4. "Mother said, 'You mustn't go if it rains,'" Jessie reminded her sister.

In the first sentence the words of John are repeated twice—once by Anna and once by the person who told what Anna said. John's words form a "quotation within a quotation." All that Anna said is inclosed with the usual double marks " ". John's words, as repeated by Anna, are within the single marks ' '.

What punctuation mark comes before the quotation from Anna? What comes before that from John?

Notice the use of the double quotation marks and of the single ones in all of the sentences. Do the single marks inclose the words once repeated, or those twice repeated? Do commas set off both the once-repeated and the twice-repeated quotations?

Section 2

Copy the four sentences carefully, and learn to write the third and fourth from memory.

184. COMBINING SENTENCES

Write the following paragraphs, putting together the sentences so that you shall have only two in the first paragraph and four in the second:

Wordsworth was an English poet. He lived in the beautiful Lake Country. This Lake Country is in the northwestern part of England. He liked to take long walks. In these walks he became acquainted with many country people. These people lived among the hills of the Lake Country.

Wordsworth wrote a poem. The poem is about a young girl. Her name was Lucy. She lived in a lonely place. Few persons knew her. Few loved her. None appreciated the beauty of her character. But to the poet she seemed as modest and sweet as a violet. To him she was as beautiful as the evening star. She died while she was still a young girl. The poet had greatly admired her for the beauty of her character. He missed her very much after her death.

185. SHE DWELT AMONG THE UNTRODDEN WAYS:
CONVERSATION

She dwelt among the untrodden ways
Beside the springs of Dove,
A Maid whom there were none to praise
And very few to love:

A violet by a mossy stone
Half hidden from the eye!
— Fair as a star, when only one
Is shining in the sky.

She lived unknown, and few could know
When Lucy ceased to be;
But she is in her grave, and, oh,
The difference to me!

WILLIAM WORDSWORTH.

About whom is this little poem written? Where did she live? What is meant by "the untrodden ways"? Did many persons know her? Why were there none to praise her and few to love her?

Why does the poet compare Lucy to a violet? To a star?

Can you think of any reason why he missed her so much after her death?

Commit the poem to memory.

186. THE PLURAL OF COMPOUND NOUNS

What are the plurals of the following nouns: *father, mother, brother, sister, servant*? How do the plurals differ in spelling from the singulars? What is the plural of *man*? How does it differ from the singular?

Sometimes two or more words are joined by a hyphen into one word, which is called a compound word. The following compound words are nouns:

mother-in-law	father-in-law	brother-in-law
sister-in-law	commander-in-chief	man-of-war
black-bird	forget-me-not	red-coat
run-away	man-servant	cast-away

The plurals of these compound nouns are:

mothers-in-law	fathers-in-law	brothers-in-law
sisters-in-law	commanders-in-chief	men-of-war
black-birds	forget-me-nots	red-coats
run-aways	men-servants	cast-aways

Which of these nouns use the plural sign in the first member of the compound? Which in the last? Which in both?

Learn the plural forms so well that you can write them when your teacher pronounces the singular nouns.

187. CHRISTMAS DINNER WITH THE CRATCHITS:
DRAMATIZATION

Section 1

Read the following story and answer the questions that follow it.

[The Cratchit family prepare Christmas dinner.] Mrs. Cratchit made the gravy (ready beforehand in a little sauce-pan) hissing hot; Master Peter mashed the potatoes with

great vigor; Miss Belinda sweetened up the apple-sauce, Martha dusted the hot plates; Bob took Tiny Tim beside him at the table; the two young Cratchits set chairs for everybody, not forgetting themselves, sat down, and crammed spoons into their mouths, lest they should shriek for goose before their turn came to be helped. [The whole family now sit down.]

Mrs. Cratchit, slowly looking along the carving-knife, prepared to plunge it into the breast of the goose. When she did, and when the long-expected gush of stuffing issued forth, one murmur of delight rose all around the board, and Tiny Tim beat on the table with the handle of his knife, and cried, "Hurrah!"

Bob said he didn't believe there was ever such a goose cooked. Its tenderness and flavor, size and cheapness were universally admired. Eked out by apple-sauce and mashed potatoes, it was a sufficient dinner for the whole family.

Now the plates were changed by Miss Belinda, and Mrs. Cratchit left the room alone to take the pudding up and bring it in. In a few minutes she entered, with the pudding like a speckled cannon-ball, so hard and firm, blazing in a little brandy, and decorated with Christmas holly stuck into the top. Oh, a wonderful pudding! Bob Cratchit said that it was the best Mrs. Cratchit had ever made. Mrs. Cratchit confessed that she had had her doubts about the quantity of flour. Everybody had something to say about it, but nobody said or thought that it was a small pudding for a large family. Any Cratchit would have blushed to hint at such a thing.

At last the dinner was all done, and the cloth was cleared, the hearth swept, and the fire made up. Then all the Cratchit family drew round the hearth in what Bob Cratchit called a circle, meaning a half one.

Then Bob said, "A Merry Christmas to us all, my dears. God bless us."

This all the family echoed.

"God bless us every one," said, last of all, Tiny Tim, who

sat upon his little stool, very close to his father's side.
—Adapted from DICKENS: *Christmas Stories*.

All the members of this family are mentioned in the paragraph that tells of the preparation for dinner. How many were there? What were their names? What did each do to help? "Bob" is Mr. Cratchit, the father.

Did they have a good Christmas dinner? Do you think they had a good dinner every day? How did they show their pleasure on this day? Were they happy and contented? Can you imagine what each one said about the goose and the pudding? What did they talk about while the mother was getting the pudding?

Section 2

Choose members of the class to act the parts of the various Cratchits. Let each one act his part as the story describes it. Imagine that you are preparing the dinner, and eating it, and sitting about the fire. Act exactly as you think the Cratchits did. Say what you think they said.

188. WRITTEN COMPOSITION FROM AN OUTLINE

Write for the class a good story from the following outline. Make a new paragraph when you change from one topic in the outline to the next.

1. The boys and girls go skating. (How many? Where? Weather?)
2. They have a good time for an hour or two. (Games and sports?)
3. Jack falls into the river. (How did it happen?)
4. We get him out. (How?)
5. We revive him (how?) and take him home.

189. QUOTATIONS WITHIN QUOTATIONS: A REVIEW EXERCISE

Give the rules for the punctuation and capitalization in the following sentences, and prepare to write them from dictation:

1. Mary remarked, "Mother said, 'Take an umbrella if it looks like rain.'"

2. "The umpire says, 'Play ball!'" cried Jack.

3. "What is so rare as a day in June?"
was written by the American poet Lowell," quoted Ellen.

4. "And the lines,
 'Fair as a star when only one
 Is shining in the sky,'
are from an English poet," said Will.

190. VERBS

Section 1

1. Trees grow.
2. Birds fly.
3. Boys run.
4. Girls sing.

What is the subject of each of these sentences? What is the predicate? *Grow* makes an assertion about *trees*; *fly* tells, or asserts, something about *birds*; *run* asserts something about *boys*; *sing* asserts something about *girls*. The predicate of the sentence always contains some asserting word. This word is called the VERB of the sentence. Very often the verb asserts that the subject acts; but it does not always assert action. *Is*, *am*, *are*, *was*, *were* are always verbs; yet they assert not action but being.

DEFINITION. The verb is the asserting or predicating word of the sentence.

Find the verbs in these sentences:-

5. Children play.
6. Men work hard.
7. We laughed heartily.
8. The leaves change color in autumn.
9. Gay colors appear in October.
10. Many children gather the gay leaves.
11. The children make them into wreaths.
12. Some wreaths are red.
13. One wreath is yellow.
14. Nuts come also in October.
15. I am fond of chestnuts.
16. We go to the Fenton Woods for chestnuts.
17. Beechnuts grow there also.
18. My brother likes beechnuts very much.
19. The squirrels gather nuts.
20. They eat nuts in winter.

Section 2

The verb of the sentence may consist of more than one word.

1. I *have seen* many birds in these trees.
2. I *might tell* you a story about that.
3. Many stories *have been told* us already about it.
4. Birds *were seen* in these trees.

Such a group of words is called a VERB-PHRASE.

Compose sentences containing the following verbs and verb-phrases:

1. Did go. 2. Was found. 3. Lost. 4. Is. 5. Are.
6. May have known. 7. Laughed. 8. Have talked.
9. Walked. 10. Has said. 11. Are looking. 12. Did say.
13. Can be heard. 14. Should be invited. 15. Could learn.

191. IN SCHOOL-DAYS: CONVERSATION

Still sits the school-house by the road,
A ragged beggar sleeping;
Around it still the sumachs grow,
And blackberry-vines are creeping.

Within, the master's desk is seen,
Deep scarred by raps official;
The warping floor, the battered seats,
The jack-knife's carved initial;

The charcoal frescoes on its wall;
Its door's worn sill, betraying
The feet that, creeping slow to school,
Went storming out to playing!

Long years ago a winter sun
Shone over it at setting;
• Lit up its western window-panes,
And low eaves' icy fretting.

It touched the tangled golden curls,
And brown eyes full of grieving,
Of one who still her steps delayed
When all the school were leaving.

For near her stood the little boy
Her childish favor singled:
His cap pulled low upon a face
Where pride and shame were mingled.

Pushing with restless feet the snow
To right and left, he lingered;—
As restlessly her tiny hands
The blue-checked apron fingered.

He saw her lift her eyes; he felt
 The soft hand's light caressing,
 And heard the tremble of her voice,
 As if a fault confessing.

"I'm sorry that I spelt the word:
 I hate to go above you,
 Because,"—the brown eyes lower fell,—
 "Because, you see, I love you!"

Still memory to a gray-haired man
 That sweet child-face is showing.
 Dear girl! the grasses on her grave
 Have forty years been growing!

He lives to learn, in life's hard school,
 How few who pass above him
 Lament their triumph and his loss,
 Like her,—because they love him.

JOHN G. WHITTIER.

Do you think this school-house stood in the country or in the city? Give the reason for your opinion.

How many stanzas describe the outside? Which ones describe the inside? Read these stanzas once more, and try to see the school-house as plainly as if it were before you.

Tell the story that the poem has told you. Do not forget to tell when it took place, nor to describe the little girl and the little boy.

Who is the "gray-haired man" in the next to the last stanza?

192. *SIT AND SET*

Section I

1. Please *sit* in this chair.
2. I *sat* here this morning.
3. You may *set* your basket on the table.

What does *sit* in the first sentence mean? *Sat* in the second sentence? *Set* in the third sentence?

RULES. *Sit*, (*sat*) signifies "to rest oneself" upon a chair, or other seat; "to take a certain position."

Set means "to put or to place something."

Be careful not to use *set* when you mean *sit* or *sat*. For example, always say, "The bird *sits* on its eggs," "We *sat* on the warm grass."

Put *sit* (*sits*, *sat*) and *set* into the blanks in the following sentences:

4. Do ——— down in this comfortable chair.
5. Alice, ——— down at once.
6. Please ——— the vase on the table.
7. Do not ——— up too late.
8. Forgetting where my hat was; I ——— upon it.
9. I am going to ——— the hen on those eggs.
10. The little bird ——— at his door in the sun.
11. The hen ——— on its nest.
12. ——— down your box.

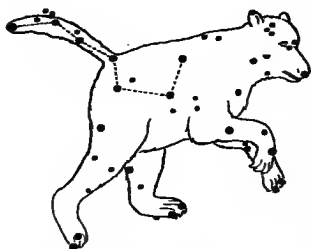
Section 2

Write three sentences each containing one of these three words.

193. THE TWO BEARS: ORAL REPRODUCTION

This diagram represents two groups of stars in the northern sky. The star marked P is the "Polar Star," so called because the North Pole of the earth is said to point at it. It is always directly in the north, and is therefore very useful as an indication of direction to sailors and persons who are lost, or who may not be able for some reason to tell direction from the objects about them on the earth. Try, on some clear night, to

locate these stars in the sky. The Pole Star will be directly in the north, and as many degrees above the horizon



as your latitude on the earth is degrees from the equator. That is, if your latitude is 40° , the Pole Star will be not quite half way up from the horizon toward the zenith. The Pole Star, you see, is in the end of the handle of the "Little Dipper," or the tail of the "Little Bear"; and the stars in the outer rim of the "Big Dipper" in the "Great Bear" point directly toward it. The two "Bears"

revolve about the Pole once in twenty-four hours, as the earth turns on its axis. They may not, therefore, be in exactly the same position when you see them as that represented in the diagram; but if you once find the Dippers and the Pole Star, you can readily imagine the figures of the Bears. These stars never go below the horizon.

These constellations, or star groups, were marked out by men who lived many hundreds of years ago, and who told an interesting story to explain how the two bears came to be among the stars. •

The cruel goddess Juno became angry with the beautiful nymph Callisto and changed her into the form of a bear. The poor maiden retained enough of human feeling to be frightened at the dogs and hunters who pursued her, and to be terrified by the wild beasts to whose form and companionship she was condemned. After some years of this fearful existence, she one day met a youth, hunting. It was her own son, Arcas,

whom she had not seen since he was a little boy. Her mother-heart was deeply stirred, and she rushed toward the young hunter to embrace him. Supposing he was attacked by a fierce bear, Arcas raised his spear to strike her through the heart. But Jupiter, to prevent so unnatural a thing as the killing of a mother by her own son, transformed Arcas also into a bear, and set them both in the heavens. There Callisto, as the Great Bear, and her son, as the Little Bear, revolve forever about the Pole Star, still prevented by the cruel Juno from sinking for daily rest beneath the ocean waves.



Another conspicuous constellation visible in winter is "Orion." You will be interested in tracing the figure of the hero, in finding his belt and sword, the club in his right hand, and the shield in his left. With the club he is about to strike the



"Bull." The largest star in the Bull is Aldebaran (Al-deb'ar-an), a reddish star in the Bull's eye. Orion is followed (on the southeast) by his "Dog," a constellation containing Sirius ("the dog-star"), the largest of the fixed stars. The diagram shows the relative positions of Orion, the Bull, and the Dog. Draw a chart of the three figures in the position in which you find them.

194. *LIE* AND *LAY*

Section I

- A. { 1. You ought to *lie* down now.
 2. I *lay* down yesterday.
 3. I have *lain* down every afternoon this week.
- B. { 4. Please *lay* down your book now.
 5. I *laid* it down a few minutes ago.
 6. I have *laid* it down already.

The words *lie* and *lay* are so often confused that we must study carefully their forms and meaning.

Lie, *lay* (sentence 2), and *lain* are all forms of the same verb, and hence have the same general meaning. We say *lie* when we mean now, *lay* when we mean sometime in the past (as yesterday), and *lain* after *have*, *has*, and *had*. *Laid* is the form of *lay* (sentence 4) that we use when we speak of some past time (as "a few minutes ago"), and also the form after *have*, *has*, *had*, *is*, *are*, *was*, *were*. *Lay* (sentence 4) and *laid* have the same meaning except for the difference in time.

Study the six sentences above and explain the meaning of each of the italicized words.

RULES. *Lie* (*lies*, *lay*, *lain*) means "to rest, to repose."

Lay (*lays*, *laid*) means "to place, to put."

Put the proper word into the following sentences:

7. ——— your pencil down.
8. ——— as still as you can.
9. I ——— perfectly quiet.
10. I have ——— down my pencil.
11. I had ——— quiet for an hour when I heard you coming.
12. He ——— the book carefully away.

13. Have you ——— there long?
14. I will ——— out all my treasures.
15. ——— still until he ——— his hat down.

/ *Section 2*

Use each word, *lie* and *lay*, "to put," in two sentences of your own.

195. *SIT, SET, LIE, LAY*: A REVIEW EXERCISE

Section 1

Fill the blanks in these sentences with *sit* (*sits, sat*) or *set* (*sets*):

1. I ——— here an hour yesterday.
2. Did you ——— your basket down there?
3. No, I ——— it down in the next room.
4. That child ——— very still.
5. He will be tired if he ——— too long.
6. You must not ——— up too late.
7. I will not ——— up after nine o'clock.
8. Be careful to ——— your watch right.

Section 2

Fill the blanks in these sentences with *lie* (*lies, lay, lain*) or *lay* (*lays, laid*):

1. ——— in this cool room.
2. I have ——— here all the morning.
3. Where did you ——— your books?
4. I ——— them on the table.
5. I ——— in this room yesterday.
6. The sluggard ——— in bed late.
7. Please ——— this pencil on the desk.
8. The books ——— on the table.

196. MONTCALM AND WOLFE: TOPICAL REPRODUCTION

Section 1

Before our separation from England, when Washington was yet a very young man, the French and the English fought several wars to decide which should possess the lands of the New World. One of the great battles was before Quebec, Canada. The English were victorious, but their commander, Wolfe, was killed, as was also the French general, Montcalm. One of our best historians, Parkman, writes thus of their death:

1. Wolfe himself led the charge at the head of his Louisburg grenadiers. A shot shattered his wrist. He wrapped his handkerchief about it and kept on. Another shot struck him, but he still advanced when a third lodged in his breast. He staggered and sat on the ground. Some of his soldiers carried him to the rear. He begged them to lay him down. They did so, and asked if he would have a surgeon. "There is no need," he answered; "It's all over with me." A moment after, one of them cried out: "They run; see how they run!" "Who run?" Wolfe demanded, like a man roused from sleep. "The enemy, sir; they give way everywhere!" "Go, one of you, to Colonel Burton," returned the dying man; "tell him to march Webb's regiment down to the Charles River to cut off their retreat from the bridge." Then, turning on his side, he murmured, "Now, God be praised, I shall die in peace!" and in a few moments his soul had fled.

2. Montcalm, still on horseback, was borne with the tide of fugitives toward the town. As he approached the walls, a shot passed through his body. He kept his seat; two soldiers supported him, one on each side, and led his horse through the St. Louis gate. On the open space within, among the excited crowd, were several women, drawn, no doubt, by eagerness to know the result of the fight. One of them

recognized him, saw the streaming blood, and shrieked, "The Marquis is killed!" "It's nothing, it's nothing," replied the death-stricken man; "don't be troubled for me, my good friends." A surgeon examined the wound and pronounced it to be mortal. "I am glad of it," Montcalm said quietly, and then asked how long he had to live. "Twelve hours, more or less," was the reply. "So much the better," he returned. "I am happy that I shall not live to see the surrender of Quebec."—Adapted from PARKMAN: *Montcalm and Wolfe*.

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Find titles for the two paragraphs of Parkman's story. After you have written these titles, read the story again carefully, so that, by consulting your paragraph titles only, you can tell it in the class.

Section 2

* Write in your own words from memory the thought of one of the paragraphs in Parkman's account of the battle of Quebec. *

197. PLURAL FORMS: A REVIEW EXERCISE

Put into written sentences the plural forms of these compound nouns:

commander-in-chief
forget-me-not
man-servant
man-of-war

black-bird
sister-in-law
run-away
brother-in-law

198. VARIETY IN WORDING

When you write conversation, you are tempted to end every quotation with the expression "said he," "said she." This is very monotonous. Besides, there are sometimes better words than *said* to tell what the speaker did.

Suppose Jack and Will are on opposite sides of the house, playing ball over the roof. Jack wishes to speak to Will. What must Jack do in order to make Will hear him?

"The ball has caught on the eaves!" *shouted* Jack.

Suppose Mary and Alice are playing games with other girls, and Alice wishes to give Mary a word for the others to guess. What must Alice do in order that the other girls may not hear the word?

"Let's act out the name *Bluebeard*," *whispered* Alice.

The verb that goes with the quotation should tell if possible the exact thing the speaker does. That makes the story more interesting and real to the hearers or the readers.

Some verbs that go well with quotations are named in the list below. Choose five of them and put them into short stories, like the stories about Jack and Will, and Alice and Mary above.

reply	exclaim	object	remark
answer	shout	ask	whisper
call	cry	order	remonstrate
repeat	urge	command	complain

199. WRITTEN CONVERSATION

A German officer once persuaded an Irishman to enter the service of the King of Prussia as a soldier. The Irishman was very tall indeed, and the German officer knew that the King, who wished only tall men in his guard, would notice the new guardsman at once. The King was in the habit of asking his recruits three questions: 1. "How old are you?" 2. "How long have you been in the service?" 3. "Are you provided with food and rations?" The officer taught the Irishman as answers to these questions the German words: 1. "Twenty-seven years"; 2. "Three weeks"; 3. "Both." But the Irishman did not know enough German to under-

stand the questions themselves. The King was much pleased when he saw his tall guardsman, and rode over to him at once. But he asked the second question before the first, and, being a man of violent temper, substituted for the third this question: "Do you think I am a fool, or are you one yourself?"

Write out the conversation between the King and the guardsman. The King, remember, can say anything he feels like saying, and he is quick-tempered; while the poor guardsman can make only three answers in German, and has learned to make them in a certain order.

Add to the conversation a paragraph telling what you think the King did when he had received the Irishman's third answer, and what you think he did after the officer had explained the trouble to him.

200. THE PRONOUN

Section 1

John's mother called him to see the ball that she had covered for him. It had a center of hard rubber, and was wound with yarn and covered with strong leather. He was much pleased, and ran off to collect his friends for a game of baseball.

In this paragraph we are speaking of *John*, his *mother*, and his *ball*. Each of the nouns that name them is used only once and is represented at other times by another word. For *John* we have *him*, *he*, *his*, for the *mother*, *she*; for the *ball*, *it*. These little words that we use to avoid the unpleasant repetition of a noun, we call PRONOUNS. Read the paragraph, putting the nouns in place of the pronouns. You will see how much less agreeable it is in sound.

DEFINITION. A pronoun is a word used instead of a noun.

Section 2

The words italicized in this paragraph are pronouns. Tell for what noun each stands.

My name is Margaret. *I* have a library of twenty books. *My* uncle has given *me* many of *them*. *I* keep *them* in a case, and *I* dust *them* carefully every Saturday, for *I* am very fond of *them*. Many of the covers are of fine leather; *these* *I* like especially. *You* like books, too, do *you* not, Jessie? *I* will lend *you* one of *mine*, if *you* have read all of *yours*. *My* mother has some books, too. *Hers* are in the library. *She* reads a great deal. *My* father keeps *his* scientific books, which interest *him* very much, in *his* own study. *This* is *my* favorite book. *It* has a fine leather cover, and *its* color is brown. *You* may take *it* if *you* wish. *We* both enjoy *our* own books best, especially if *they* have been given to *us*.

201. POSSESSIVE PRONOUNS: *THEIR*

Section 1

- | | |
|------------------------------|-------------------------------------|
| 1. <i>My</i> book is lost. | 4. <i>Our</i> house is new. |
| 2. <i>His</i> coat is torn. | 5. <i>Your</i> bird has flown away. |
| 3. <i>Her</i> hat is pretty. | 6. <i>Their</i> pencils are sharp. |

Whose *book, coat, hat, house, bird, pencils*, are spoken of in these sentences?

- | | |
|-----------------------------|----------------------------------|
| 7. <i>I</i> own the book. | 10. <i>We</i> own the house. |
| 8. <i>He</i> owns the coat. | 11. <i>You</i> own the bird. |
| 9. <i>She</i> owns the hat. | 12. <i>They</i> own the pencils. |

From these sentences we may see that pronouns, as well as nouns, have special forms to show ownership, or possession.

What is the possessive form of *they*? Observe carefully the spelling *their*, and be careful always to use this form when you mean that "they" own something.

(In the possessive the -y of *they* is changed to *i* before -r.)

Section 2

Copy the following sentences, inserting in place of the blanks the possessive form of *they*.

Read the sentences aloud, taking pains to pronounce *their* as the word *they* with *r* after it.

1. ——— rabbits have run away.
2. I have not seen ——— friends.
3. They sent ——— trunks to the station.
4. John and Jack lost ——— dog.
5. ——— books are new.
6. They sharpened ——— pencils.
7. The Browns have let ——— house.
8. The boys must now study ——— lessons.

RULE. Always write and pronounce *their* for the possessive of *they*.

202. ITS AND IT'S

Section 1

1. There is a bird on the branch of a tree near my window. Its head, its neck, its throat, its upper breast are red; the rest of its body is blue-black and white.
2. It's an ill wind that blows nobody good.

You will notice that *its* and *it's* in these sentences are written differently. State what the difference is in the writing of the two words. We are now to learn what difference in meaning underlies the difference in writing.

Its in sentence 1 is a pronoun. For what noun does it stand? If you put the noun in place of the pronoun, you will use the possessive form: the *bird's* head, the *bird's* neck, etc. The pronoun *its*, which takes the place of the possessive noun, is also possessive.

What does *it's* mean in sentence 2?

In which of these sentences is the word written with an apostrophe? Why?

Learn the following rule:

RULE. The possessive pronoun *its* is written without an apostrophe; the contraction *it's* (= it is) is written with an apostrophe before *-s*.

NOTE.—The apostrophe before the *-s* in the possessive belongs to nouns only. None of the pronouns has it—*his, hers, ours, yours, theirs*.

Section 2

Copy the following sentences, supplying *its* or *it's* in the blanks:

1. Do you think —— going to rain?
2. —— only a mouse.
3. My cat has lost some of —— fur.
4. I fear —— not well.
5. —— a pity, isn't it?
6. —— nine o'clock already.
7. When I saw the clock, —— hands were fast.
8. My coat is in —— place on the hook.
9. —— been there since yesterday.
10. —— impossible to rescue spilt milk.

203. HARE AND HOUNDS: COMPOSITION

Section 1

English school-boys are very fond of playing a game called "Hare and Hounds." Here is an account of the game as it was played by some Rugby boys on a half-holiday. The story is taken from a very entertaining book, *Tom Brown's School-Days*, written by Thomas Hughes.

On the last Tuesday but one of the half-year Tom was passing through the Hall after dinner, when he was hailed with

shouts from Tadpole and several other fags seated at one of the long tables, the chorus of which was, "Come and help us tear up scent."

Tom approached the table in obedience to the mysterious summons, always ready to help, and found the party engaged in tearing up old newspapers, copy-books, and magazines into small pieces, with which they were filling four large canvas bags.

"It's the turn of our house to find scent for big-side Hare and Hounds," exclaimed Tadpole; "tear away, there's no time to lose before calling-over."

"I think it's a great shame," said another small boy, "to have such a hard run for the last day."

"Which run is it?" said Tadpole.

"Oh, the Barby run, I hear," answered the other; "nine miles at least, and hard ground; no chance of getting in at the finish, unless you're a first-rate scud."

"Well, I'm going to have a try," said Tadpole. . .

"I should like to try too," said Tom.

"Well, then, leave your waistcoat behind, and listen at the door, after calling-over, and you'll hear where the meet is."

After calling-over, sure enough, there were two boys at the door, calling out, "Big-side Hare and Hounds meet at White Hall"; and Tom, having girded himself with a leather strap, and left all superfluous clothing behind, set off for White Hall, an old gable-ended house some quarter of a mile from town, with East, whom he had persuaded to join, notwithstanding his prophecy that they could never get in, as it was the hardest run of the year. . .

After a few minutes' waiting, two well-known runners, chosen for the hares, buckled on the four bags filled with scent, compared their watches with those of young Brooke and Thorne, and started off at a long slinging trot across the fields in the direction of Barby.

Then the hounds clustered round Thorne, who explained shortly, "They're to have six minutes' law. We run into the Cock, and every one who comes in within a quarter of an hour

of the hares'll be counted, if he has been round Barby church." Then came a minute's pause or so, and then the watches are pocketed, and the pack is led through the gateway into the field which the hares had first crossed. Here they break into a trot, scattering over the field to find the first traces of the scent which the hares throw out as they go along. The old hounds make straight for the likely points, and in a minute a cry of "Forward" comes from one of them, and the whole pack, quickening their pace, make for the spot, while the boy who hit the scent first and the two or three nearest to him are over the first fence, and making play along the hedgerow in the long grass-field beyond. The rest of the pack rush at the gap already made, and scramble through, jostling one another. "Forward" again, before they are half through; the pace quickens into a sharp run, the tail hounds all straining to get up with the lucky leaders. They are gallant hares, and the scent lies thick right across another meadow and into a ploughed field, where the pace begins to tell; and then over a good wattle with a ditch on the other side, and down a large pasture studded with old thorns, which slopes down to the first brook. The great Leicestershire sheep charge away across the field as the pack comes racing down the slope. The brook is a small one, and the scent lies right ahead up the opposite slope, and as thick as ever; not a turn or a check to favor the tail hounds, who strain on, now trailing in a long line, many a youngster beginning to drag his legs heavily, and feel his heart beat like a hammer, and the badly plucked ones thinking that after all it isn't worth while to keep it up.

Tom, East, and the Tadpole had a good start, and are well up for such young hands, and after rising the slope and crossing the next field, find themselves up with the leading hounds, who have over-run the scent and are trying back; they have come a mile and a half in about every eleven minutes, a pace which shows that it is the last day. About twenty-five of the original starters only show here, the rest having already given in. The leaders are busy making casts into the fields on the left and right, and the others get their second winds.

Then comes the cry of "Forward" again, from young Brooke, from the extreme left, and the pack settles down to work again steadily and doggedly, the whole keeping pretty well together. The scent, though still good, is not so thick; there is no need of that, for in this part of the run every one knows the line which must be taken, and so there are no casts to be made, but good downright running and fencing to be done. All who are now up mean coming in, and they come to the foot of Barby Hill without losing more than two or three more of the pack. This last straight two miles and a half is always a vantage ground for the hounds, and the hares know it well; they are generally viewed on the side of Barby Hill, and all eyes are on the lookout for them to-day. But not a sign of them appears; so now will be the hard work for the hounds, and there is nothing for it but to cast about for the scent, for it is now the hares' turn and they may baffle the pack dreadfully in the next two miles.

Ill fares it now with our youngsters that they are School-house boys, and so follow young Brooke, for he takes the wide casts round to the left, conscious of his own powers, and loving the hard work. For if you would consider for a moment, you small boys, you would remember that the Cock, where the run ends, lies far out to the right on the Dunchurch road, so that every cast you take to the left is so much extra work. And at this stage of the run, when the evening is closing in already, no one remarks whether you run a little cunning or not; so you should stick to those crafty hounds who keep edging away to the right, and not follow a prodigal like young Brooke, whose legs are twice as long as yours and of cast-iron, wholly indifferent to two or three miles more or less. However, they struggle after him, sobbing and plunging along, Tom and East pretty close, and Tadpole, whose big head begins to pull him down, some thirty yards behind.

Now comes a brook, with stiff clay banks, from which they can hardly drag their legs, and they hear faint cries for help from the wretched Tadpole, who has fairly stuck fast. But they have too little run left in themselves to pull up for their

own brothers. Three fields more, and another creek, and then "Forward" called away to the extreme right.

The two boys' souls die within them; they can never do it. Young Brooke thinks so too, and says kindly, "You'll cross a lane after next field; keep down it, and you'll hit the Dun-church road below the Cock," and then steams away for the run in, in which he's sure to be first, as if he were just starting. They struggle on across the next field, the "Forwards" getting fainter and fainter, and then ceasing. The whole hunt is out of earshot, and all hope of coming in is over.

A few English school expressions may not be clear to American boys and girls. *Fags* are younger boys obliged to wait on older ones. Tom, East, and Tadpole, were fags. *Calling-over* is roll-call. The *Cock* was an inn, where the boys were to *come in*, or meet, after the run was over. A *wattle* is a fence. The *plucked ones* were those hounds who failed to keep up. To *make casts* is to hunt for the scent. To *run cunning* was to save oneself by cutting off the corners and round-about places. To *get in* was to reach the Cock within fifteen minutes after the hares had come in; only the boys that did this could be counted as really having played the game. The hares would win the game if the hounds could not catch them before they reached the Cock.

How did the boys "make scent"? Think how, in a real hunt, the hounds trace the hare, and then explain why they called these bits of paper "scent." How many hares were in the game? How long a start had they? Why must they be good runners? How did the hounds know which way the hares had gone? How did the hounds at the head of the pack let the others know when they had found a handful of "scent"? Why did the smaller boys tire more quickly when the hares ran straight ahead? If the hares had turned or doubled,

what could the "tail hounds" have done to save distance? The hares were obliged to leave a good trail of scent, but it was fair to hide the bits of paper in grass or bushes, and so delay the hounds.

Section 2

Write out a set of rules for playing the game of Hare and Hounds.

Section 3

Describe orally a game of Hare and Hounds you might play near your school. Where shall the run start? Where shall the players come in? What boys shall be hares? What good runners have you to lead the hounds? Over what course can they run? Can you see any places where the tail hounds might "run cunning"? How does your imaginary game end?

204. MODIFIERS

Section 1

Copy the following sentences. Separate the subject and predicate of each by two vertical lines ||. Draw a line under the subject noun, and one under the predicate verb or verb-phrase.

1. Alice's little brother can talk.
2. Your photograph has been lost.
3. Our cat disappeared yesterday.
4. The black dog ran into the house.
5. Our cat was found to-day in Jack's barn.
6. Twenty pictures may be seen in these books.
7. The lark sings above the trees.
8. The curious girl looked into her desk.
9. Our cousins will come next week.

10. Those boys walk fast.
11. The tall girl talks slowly.
12. The spring birds sing sweetly.
13. Happy children are playing in the sunshine.
14. Pleasant days come in June.
15. A purple mist is on the hills.
16. The high hills are covered by a purple mist.
17. Green grass grows in the meadows.
18. Kind words can never die.
19. Red barns have been built beside the farm-houses.
20. Small patches of snow remain on the hills.
21. The trees on the hill are budding.
22. The cover of my book has been torn badly.
23. The boy had been standing on the deck.
24. All the others had fled from the deck.

Section 2

After you had marked the subject noun and the predicate verb in the sentences in the section above, you found other words left in the subject and the predicate. Let us now study the use of these words in the sentence.

1. Alice's little brother || can talk.

Alice's tells whose brother. *Little* tells which of her brothers, if she has two, or describes the boy. The two words before the subject noun, then, tell something about the subject noun, or MODIFY it.

5. Our cat || was found to-day in Jack's barn.

Our modifies *cat* by telling whose cat it is. *To-day* modifies the verb by telling when the cat was found. The group of words *in Jack's barn* modifies the verb by telling where the cat was found.

Nearly all sentences contain modifiers. At the beginning of Lesson 190 are some very short sentences without any modifiers.

Explain what each of the modifiers in Section 1 above tells about the subject or the predicate of the sentence.

Section 3

Expand the following sentences by adding modifiers to the subject or to the predicate, or to both:

- | | |
|--------------------------|-------------------------------|
| 1. Birds fly. | 11. Lambs skip. |
| 2. Boys run. | 12. Balls are lost. |
| 3. Children play. | 13. Boys fly kites. |
| 4. Scholars study. | 14. Water drops. |
| 5. Men work. | 15. Flowers blossom. |
| 6. Girls sew. | 16. Glass breaks. |
| 7. The bird sings. | 17. The cat is running. |
| 8. Pens write. | 18. Logs are rolling. |
| 9. Mary reads. | 19. Brother is sharpening his |
| 10. Clara practices. | pencil. |
| 20. Flowers smell sweet. | |

205. WRITTEN CONVERSATION

Write in the form of conversation between the Wind and the Sun what is told in the first two sentences of the following fable:

The Wind and the Sun

The Wind and the Sun were disputing which was the stronger. Suddenly they saw a traveler coming down the road, and the Sun remarked that he saw a way to decide the dispute: whichever could make the traveler take off his coat should be regarded as stronger. So the Sun retired behind a cloud, and the Wind began to blow as hard as he could upon the traveler. But the harder he blew the more closely did the traveler wrap his cloak about him, till at last the Wind had to give up in despair. Then the Sun came out and shone in all his glory upon the traveler, who soon found it so warm that he took off his coat.

Kindness effects more than severity.—Æsop.

206. PROSERPINE: REPRODUCTION BY TOPICS

Give a title to each paragraph in the story of *Proserpine*. You may use this outline to help you remember the different steps as you tell the story in the class.

1. Once upon a time, when the earth was very young, it happened that a group of school-girls, dressed in brown, were playing together and gathering wild flowers. The gayest of them all was the Princess Proserpine. Her little feet danced everywhere, and her fingers seemed to touch the flowers as lightly as the butterfly that flitted by her. Finally she danced close to the edge of a great chasm in the ground, where she saw a yellow daffodil growing. As she leaned to pick the flower, she felt herself caught by the dress, and the next minute found herself sailing far down through the chasm into the earth. She was in a chariot drawn by great black horses. The driver seemed to be both deaf and dumb, for he did not answer when she begged him to take her back, nor did he even seem to hear.

2. The other girls had missed Proserpine almost as soon as she was out of sight, but not one knew what had happened. They called to her; no answer came from either chasm or forest. Only Echo mocked their cry. At last they turned homeward, and went to tell Queen Ceres that her daughter Proserpine was lost.

3. The good queen wept bitterly at the news. Then she laid aside her regal robes and began her search for her daughter. Up and down the world she went in vain. She was the goddess of wheat and fruit, and wherever she went the crops were wonderfully abundant. But no rain fell and no corn or apples grew near Mount Ætna, where Proserpine had been lost.

4. One day as Queen Ceres was weeping beside a fountain, a voice came from the water, asking why she grieved so bitterly. On learning of the loss of the little princess, the nymph

of the fountain told the sad mother that she had seen such a maiden in the land of Pluto, King of the Under World.

5. Ceres hastened at once to Jupiter, to beg him to demand from Pluto the return of her child. Jupiter promised that the little girl should come back if she had not tasted food or drink in the kingdom of the Under World. But Proserpine, forced by hunger and thirst in spite of her grief, had bitten a pomegranate just before the messenger of Ceres arrived to conduct her home.

6. What was to be done? Pluto was unwilling to give up the prize, and Jupiter could not now compel him to do so. Finally it was decided that Proserpine should spend half the year above ground with her mother, and the other half in the Under World as Pluto's queen. So she set out for her childhood's home, arrayed now in shining green instead of dull brown. Ceres was watching, and saw her the instant her bright head appeared above the brown earth.

7. Together they lived, the mother and the daughter, through the bright spring days and the warm summer weather. When autumn came, Proserpine donned her brown suit again and Pluto claimed her. There she reigns below the ground all the cold winter months.

8. Can you guess who Proserpine is? You have seen her a thousand times. Yes, and when you see her again you will think how strange it is that the Greeks could tell such a story of a—little brown seed.—Adapted from MARY CATHERINE JUDD: *Classic Myths*.

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207. THE LITTLE BROWN BROTHERS: ORAL COMPOSITION

Section I

Study the following poem:

Little brown seed, O little brown brother,
Are you awake in the dark?
Here we lie cosily close to each other,
Wake! There's the song of the lark.

"Waken!" the lark says, "waken and dress you.
Put on your green coats and gay;
Blue skies will shine on you, sunshine caress you,
Waken! 'Tis summer, 'tis May!"

Little brown seed, O little brown brother,
What kind of flower will you be?
I'll be a poppy all white like my mother,
Do be a poppy like me!

What! You're a sunflower? O, how I shall miss you
When you've grown golden and high!
But I shall send all the bees up to kiss you,
Little brown brother, good-bye.

Where are the two seeds lying? Imagine the poppy-seed as talking and telling the sunflower-seed what he hears the lark say. How can a seed "wake up"? How can it dress itself in a green or gay coat? When does it do this? Why does the poppy-seed have to say "good-bye" to the sunflower-seed?

Section 2

Prepare to tell in the class a story about "How the Seed Woke up and Dressed Himself." You may tell about the bean, or any other seed that in the nature-study class you have watched growing.

208. THE ADJECTIVE

Section 1

Copy the following sentences and draw a line under each noun. Find the modifiers and tell what each adds to the thought of its sentence.

1. Pleasant days have come.
2. The green leaves are growing.

3. The sweet birds are singing.
4. The gay little squirrels are running about among the tall trees.
5. The happy children go to the green woods.
6. We take big baskets for the early flowers.
7. Purple violets grow beside a little brook.
8. Delicate anemones grow under this big tree.
9. I saw a merry party in the wood.
10. The large party were eating a picnic supper.

Section 2

Name five kinds of flowers. Make a list of as many words as you can think of that might be used in sentences as modifiers of these flower-names.

Section 3

1. Bright stars shine.
2. Lovely flowers grow here.
3. Careful students study.
4. Happy children play.

What do you call the naming word *stars*? What kind of stars are spoken of? What word does *bright* modify? What kind of word is *flowers*? What does *lovely* modify? What kind of word is *students*? What word modifies it? What kind of word is *children*? What word modifies it?

Words that modify nouns are called ADJECTIVES. *Bright, lovely, careful, happy* are adjectives, because they modify the nouns *stars, flowers, students, children*.

Nouns modified by adjectives are not always subject nouns; they may stand in some other part of the sentence.

We found *bright wild flowers*.

The adjective need not even stand next its noun.

The *sun* is *bright* to-day.

The adjective very commonly describes its noun, as in the examples given. Sometimes it points out more definitely the object or person named by the noun; as,

5. *That* book is mine.
6. *This* pencil is yours.
7. *The* tree is bare.

Adjectives modify pronouns as well as nouns.

8. We are *glad* to see you.
9. They are *sorry* we have gone.

DEFINITION. An adjective is a word that modifies a noun or a pronoun.

Section 4

Find the adjectives in the following sentences, and tell what nouns they modify:

1. Chalk is white.
2. Grass is green.
3. The snow is deep.
4. Mary writes with black ink.
5. Pleasant weather is coming.
6. Gay birds are singing.
7. The jay is a blue bird.
8. These red apples are ripe.
9. These yellow apples have black seeds.
10. Some new books came in the last mail.
11. The happy birds sing in the trees.
12. *Little Women* is an excellent book.
13. Green leaves are on those tall trees.
14. In autumn the leaves will be red.
15. The small party had a jolly picnic.
16. An unfortunate accident occurred.
17. Marion spoke in a cheerful voice.
18. Helen spoke in a sad tone.

19. Little Marie is an agreeable child.
20. This plant is tender.
21. Jessie's manners are gentle.
22. Pleasant company came on a rainy day.
23. Bright lights shone from the open windows.
24. The short stories in the new magazine are interesting.
25. The birds in the tall tree are building a large nest.

Section 5

Turn to the descriptions of autumn in Lesson 180 and find the adjectives used to describe the following nouns:

meadow	trees	juniper
river	houses	birch
bushes	summits	berries
lines	birds	rose
masses	plumage	moors and fells
trees	bluebirds	arrow
forests	tufts	lines
fields	stalk	sun
hills	plume	snowbirds
fires	fir	jay

209. A BEAUTIFUL CITY: ORAL COMPOSITION

We are much more likely to grow happier, wiser, and better among beautiful surroundings than among ugly ones. It is for this reason that we make our rooms and our homes beautiful and keep them in order; for there can be no real beauty without order and neatness. The officers of our cities, too, have taken pains to give us beautiful parks and squares, and well-paved streets, so that our eyes may be pleased by the neatness and beauty about us. But just as it is impossible for the mother or the maid to keep the home orderly if the members of the family are untidy, so it is impossible for the men

employed by the city to keep the streets in good condition if the people are not careful to help them.

Look about the streets of your city, and see if you can find any ugly conditions that might be changed. Perhaps the following questions will help you to observe:

Are loose papers blowing about the streets?

Are there fruit skins on the walks or pavements? Are these dangerous as well as ugly?

Is there broken glass on the pavement? Is the glass dangerous?

Are there boxes or tin cans in the yards or smaller streets?

Are there unsightly paths across the corner of any of the lawns?

Are any of the boards for advertisements placed so that they interfere with the beauty of the streets?

Are there weeds in the streets or in vacant lots?

Look about you carefully for a day or two, and come to the class prepared to tell what you have seen.

NOTE.—Children in the country may observe the condition of the roads and roadsides; of fences; of trees and bushes along the highway; etc.

210. WORD-STUDY

Think of as many adjectives as you can that describe your town—its streets, its trees, its lawns, its gardens, its houses. Think of as many as possible that you would *like* to have describe it. The list below will suggest some to you. Which of these are opposites in meaning? Which do you use as meaning the same thing?

well-kept	neat	bright	slender
green	pleasant	ugly	clumsy
untidy	grassy	beautiful	awkward
tall	bushy	lovely	graceful
neglected	fine	low	short

211. WRITTEN COMPOSITION

We have been talking over the condition of our city streets. Think carefully over all the unpleasant and undesirable things you have seen, and be prepared to write on this topic:

What can we boys and girls do to make our streets more cleanly and attractive?

212. PROPER AND COMMON NOUNS

Section I

I	II
girl	Mary
boy	Fred
dog	Rover
man	Mr. Williams
river	Missouri River
mountain	Pike's Peak

Which of these lists contain nouns that name whole classes of objects or persons? Which list contains those that name single individuals in the class?

Nouns that name classes are COMMON NOUNS. *Girl*, *boy*, *dog*, *man*, *river*, and *mountain* are common nouns.

Nouns that name individuals are PROPER NOUNS. *Mary*, *Fred*, *Rover*, *Mr. Williams*, *Missouri River*, and *Pike's Peak* are proper nouns.

You have already learned that names of persons and places should begin with capital letters. Another manner of stating the same rule is this:

RULE. All proper nouns should begin with capital letters.

NOTE.—Class names, when they become parts of proper nouns, also begin with capitals; as, *Missouri River*, *Pacific Ocean*.

Section 2

Put these words into lists as common or proper nouns. Supply a corresponding noun of the other kind, so that the lists will be parallel, like those in Section 1 above.

Jessie	Mississippi	horse	Florida
city	America	country	James
child	man	Atlantic	Cuba
Washington	Hudson	bay	New York

213. ADJECTIVES DERIVED FROM PROPER NOUNS

1. I live in America.
2. I am an American citizen.
3. This lace was made in France.
4. This is French lace.

What kind of word is *America*? *American*? What kind of word is *France*? *French*?

With what kind of letters do the proper nouns begin? With what kind of letters do the adjectives corresponding to them begin?

RULE. An adjective derived from a proper noun should begin with a capital letter.

Put into sentences the adjectives that you would apply to persons or things from the following countries:

England	Ireland	Africa
Cuba	China	Sweden
Germany	Japan	Norway
Italy	India	Russia

214. MAKING AND USING AN OUTLINE

*Section 1**The Corn Song*

1. Heap high the farmer's wintry hoard!
Heap high the golden corn!
No richer gift has Autumn poured
From out her lavish horn!
2. Let other lands, exulting, glean
The apple from the pine,
The orange from its glossy green,
The cluster from the vine;
3. We better love the hardy gift
Our rugged vales bestow,
To cheer us when the storm shall drift
Our harvest-fields with snow.
4. Through vales of grass and meads of flowers
Our ploughs their furrows made,
While on the hills the sun and showers
Of changeful April played.
5. We dropped the seed o'er hill and plain
Beneath the sun of May,
And frightened from our sprouting grain
The robber crows away.
6. All through the long, bright days of June
Its leaves grew green and fair,
And waved in hot midsummer's noon
Its soft and yellow hair.
7. And now, with autumn's moonlit eves,
Its harvest-time has come,
We pluck away the frosted leaves,
And bear the treasure home.

8. There, when the snows about us drift,
And winter winds are cold,
Fair hands the broken grain shall sift,
And knead its meal of gold.
9. Let vapid idlers loll in silk
Around their costly board;
Give us the bowl of samp and milk,
By homespun beauty poured!
10. Where'er the wide old kitchen hearth
Sends up its smoky curls,
Who will not thank the kindly earth,
And bless our farmer girls!
11. Then shame on all the proud and vain,
Whose folly laughs to scorn
The blessing of our hardy grain,
Our wealth of golden corn!
12. Let earth withhold her goodly root,
Let mildew blight the rye,
Give to the worm the orchard's fruit,
The wheat-field to the fly:
13. But let the good old crop adorn
The hills our fathers trod;
Still let us, for his golden corn,
Send up our thanks to God!

JOHN G. WHITTIER.

NOTE 1.—Line 1. *Autumn's lavish horn*: the "horn of plenty" of the ancient Romans; see *cornucopia* in the dictionary. It was a horn filled with fruits and flowers, and signified abundance.

NOTE 2.—Line 9. *Homespun beauty*: homespun was woolen cloth spun at home. In Whittier's early days the farmers generally got their wool from their own sheep and made their own cloth. A farmer's daughter, then, wearing "homespun," might be called a "homespun beauty."

What was this poet's favorite food (stanza 9)? In what climate does corn grow (3)? In what climate do the pineapple, the orange, and the grape grow (2)? Would they seem like luxuries to the New England farmer? What is the "goodly root" (12)? The "orchard's fruit" (12)? In what climate do the foods mentioned in stanza 12 grow? Did Whittier care as much for them as for corn-meal foods?

What do farmers do first when they wish to raise corn (4)? How do they care for the corn when it is growing (5)? What is the "soft and yellow hair" of the corn (6)? When does the corn-harvest come (7)? Has the poet told everything the farmer has to do to raise a corn crop? What is done with the corn meal (8)?

Section 2

If we have a story to tell, it is of the greatest importance that we arrange what we wish to say so that our hearers or readers shall know exactly in what order everything took place.

In Lessons 196 and 206 we made outlines from printed stories. Probably the authors of the stories had the outlines planned before they began to write, so that they might keep the order of events carefully, and might know when to begin a new paragraph. It is a very good plan for persons who have to tell a story to begin their preparation by making an outline.

Suppose you are to tell "The Story of a Grain of Corn." You wish to tell it from the very beginning to the very end—from the preparation of the field and the planting of the corn to the making of the meal into Indian pudding or corn bread.

Ask yourself, "What is the first thing the farmer does?"

State this first thing in a brief sentence and write it at the top of your page, as number 1 in your outline.

What is the second thing he does? Write your sentence answering this question as number 2 in your outline.

Write a sentence that shall tell briefly the third step of the story.

In this way think, step by step, through the whole process of raising, gathering, grinding, and cooking the corn. State each step of the process in a short sentence, and give it the proper number in the outline.

When you have written all the short sentences for your outline, read them through carefully, and see if they suggest the whole story. Do not omit anything. Do not repeat.

Section 3

With your outline before you, tell your "Story of a Grain of Corn."

Under each topic tell all the details necessary to make the story clear and interesting.

Section 4

Write on three topics of your "Story of a Grain of Corn." Make your paragraphs correspond to the topics of your outline. If you write on three topics, you should make three paragraphs. With every paragraph begin a new line. Begin it half an inch from the margin of the other lines: that is, *indent* it.

215. AN ORDERLY SCHOOL-HOUSE: ORAL COMPOSITION

A few days ago we talked about the condition of our city, and decided that boys and girls could do many

things to keep it neat and clean. Since that time we have all remembered not to throw bits of paper into the street, not to endanger the safety of other people (and perhaps our own safety) by throwing fruit skins upon the walk, and not to do a great many things we had done thoughtlessly before. We have noticed that our streets appear much better than they did when we were careless.

Look carefully now about the school-room and school grounds, and be prepared to speak on one of these subjects:

What can the pupils do to make the school grounds more neat and orderly?

What can they do to make the school-room look more tidy?

216. WRITTEN COMPOSITION

We have been considering how we might make our school-house and grounds more neat and orderly, for an untidy place can never be comfortable, attractive, or beautiful. But a place may be neat, and at the same time rather bare and ungainly, and so miss being beautiful.

Look again at the school grounds. Would they be improved by the planting of trees? Would the building be more pleasing if covered by vines? Would it be wise to put flower beds on some part of the grounds? Can you suggest other improvements?

Look once more about the room. Are the walls bare? Do they need more pictures? Would you enjoy plants and flowers in the room?

Write two paragraphs answering these questions:

What can we do to make the school grounds more beautiful?

What can we do to make the school-room more attractive?

217. THE ADVERB

Section 1

Copy the following sentences and put a line under every verb. Find the modifiers and tell what each adds to the thought of the sentence.

1. Boys run fast.
2. The dog barks loud.
3. The cat purrs softly.
4. I once lived there.
5. Down went the ship.
6. The bell rang merrily.
7. Come in and sit down.
8. The teacher praised his work highly.
9. The squirrel worked busily.
10. He soon gathered the nuts.

Section 2

Make five lists, heading each with a verb. Under each verb write as many words as you can think of that might be used in sentences to modify that verb; i. e., to tell *how*, *when*, *where*, or *why* the action was done.

Section 3

1. The birds sing sweetly.
2. Flowers grow fast.
3. We work to-day.
4. The tree stood here.

What do you call the asserting words *sing*, *grow*, *work*, *stood*? What does *sweetly* tell? What word does it modify? What does *fast* tell? What does it modify? What

does *to-day* tell? What does *here* tell? What words do *to-day* and *here* modify?

Words that modify verbs are called ADVERBS, a name that means "to a verb." *Sweetly, fast, to-day, here* are adverbs because they modify the verbs *sing, grow, work, stood*.

DEFINITION. Words that modify verbs are called adverbs.

Section 4

Find the adverbs in these sentences, and tell what verbs or verb-phrases they modify. Which tell *how*? Which tell *when*? Which tell *where*?

1. We will tie our boat here.
2. I am glad we came early.
3. Soon the fish will be biting greedily.
4. John caught some big ones yesterday.
5. Drop your bait in quietly.
6. Wait patiently for a bite.
7. You have one now.
8. Pull him in steadily.
9. The fish pulls hard.
10. Work slowly, and you will land him.
11. My bicycle runs easily.
12. Father bought it here.
13. He would not send away for it.
14. We will ride to Cedar Lake to-morrow.
15. Our friends will meet us there.
16. Will you go with us to-day?
17. We will ride slowly.
18. I must go home immediately.
19. We will start promptly.
20. We can make it easily.
21. We shall have to ride briskly.
22. Here we are.

Section 5

Put ten of these adverbs into sentences and tell what verbs they modify:

kindly	swiftly	there	here
to-day	yesterday	to-morrow	gladly
soon	carefully	eagerly	merrily
never	faithfully	rapidly	always
slowly	gently	loudly	quietly
hastily	sweetly	gaily	once
twice	often	bravely	sadly

218. WRITTEN COMPOSITION

A few days ago (Lesson 205) you studied a fable about *The Wind and the Sun*. The fable ended with the words: "Kindness effects more than severity." The old Greek writer Æsop had noticed that fact in the life about him, and he wrote the fable to show it. You may write another fable, or story, telling of something you have seen that shows the same thing. It may be shown in any one of these ways:

1. In some other person's treatment of me.
2. In my treatment of some other person.
3. In some person's treatment of an animal.
4. In my own treatment of an animal.

219. *HERE AND THERE**Section I*

- 1a. *Here* are my books.
- b. *There* are your books.
- 2a. Yellow violets grow *here* in the woods.
- b. Purple anemones grow *there* on the hills.
- 3a. Your friends were *here* (in Chicago) yesterday.
- b. They are *there* (in New York) to-day.

If you observe carefully the adverbs in these sentences,

you will see that *here* means "in *this* place," "close by," and that *there* means "in *that* place," "farther away," "over yonder." Repeat sentences 1*a* and 1*b*, pointing to indicate the meaning of the adverbs.

You are not likely to make a mistake in the use of the adverb *here*; but many careless persons confuse the adverb *there* with another word somewhat like it in spelling and sound, but entirely different in meaning. Remember that the word *there* is to be used when you mean "in that place."

Copy the sentences above marked *b*, writing the adverb *here* in place of the adverb *there*. What change in meaning does the change in the adverb make in each sentence? How do the two adverbs differ in spelling?

Section 2

Look in the dictionary for the pronunciation of *there*. Read these sentences, taking pains to pronounce the adverb exactly as directed.

1. There are the birds we have been looking for!
2. The birds are there, in the maple tree.
3. I shall wait there for my brother.
4. An old house used to stand there.
5. There I shall take my stand.
6. I asked you to be there at five.

Memorize the rule:

RULE. The adverb meaning "in that place" is written t-h-e-r-e and pronounced so that it rhymes with *care*, *bare*.

220. THERE AND THEIR

Although the words *there* and *their* are entirely different in spelling, pronunciation, and meaning, they are confused by some persons.

RULES. *Their* is a pronoun, the possessive of *they*. (See Lesson 201.)

There is an adverb, meaning "in that place." (See Lesson 219.) It is also used in such sentences as: *There* are no books on the table. *There* is one book on the shelf.

Copy the following sentences, filling the blanks with *there* or *their*. Then read them aloud, distinguishing the two words carefully in pronunciation.

1. The mountains over —— are very high.
2. —— tops are covered with snow.
3. —— sides are bare.
4. —— are some pine-trees at the base.
5. —— the Alpine roses grow.
6. —— books are lost.
7. —— goes Will with his book!
8. —— are no books ——.
9. I do not see —— pens, either.
10. They are always losing —— pens; —— is no use in buying them new ones.
11. —— were two on —— desk yesterday.
12. Can they find —— pencils?
13. Yes, they can find —— pencils, but —— are no points on them.
14. —— is music in the air.

221. CONCORD HYMN

SUNG AT THE COMPLETION OF THE BATTLE MONUMENT,
JULY 4, 1837: CONVERSATION

Section I

By the rude bridge that arched the flood,
Their flag to April's breeze unfurled,
Here once the embattled farmers stood
And fired the shot heard round the world.

The foe long since in silence slept;
Alike the conqueror silent sleeps;
And Time the ruined bridge has swept
Down the dark stream which seaward creeps.

On this green bank, by this soft stream,
We set to-day a votive stone;
That memory may their deed redeem,
When, like our sires, our sons are gone.

Spirit, that made those heroes dare
To die, and leave their children free,
Bid Time and Nature gently spare
The shaft we raise to them and thee.

RALPH WALDO EMERSON.

1. What was the date of the battle of Lexington and Concord? Why should Emerson call the soldiers "farmers"? How could their shot be "heard round the world"? Explain the meaning of the words *rude* and *embattled* in this stanza.

2. Who was the "foe" in this battle? The "conqueror"? Explain the first two lines of the second stanza. Was the bridge of 1775 standing in 1837?

3. For what occasion was the poem written? Explain the last two lines of the third stanza. Explain the words *votive*, *redeem*, *sires*.

4. To what spirit is the fourth stanza addressed? Who are the heroes mentioned? Explain the last two lines, telling who are meant by the pronouns *them* and *thee*.

Section 2

Memorize these lines:

Patriotism

Breathes there the man with soul so dead,
Who never to himself hath said,

"This is my own—my native land!"
Whose heart hath ne'er within him burned,
As home his footsteps he hath turned,
From wandering on a foreign strand?
If such there breathe, go, mark him well!
For him no minstrel raptures swell.
High though his titles, proud his name,
Boundless his wealth as wish can claim,—
Despite those titles, power, and pelf,
The wretch, concentred all in self,
Living, shall forfeit fair renown,
And, doubly dying, shall go down
To the vile dust from whence he sprung,
Unwept, unhonored, and unsung.

SIR WALTER SCOTT: *The Lay of the Last Minstrel*.

222. ADJECTIVES AND ADVERBS: A REVIEW EXERCISE

Find the adjectives in these sentences and tell what noun or pronoun each modifies. Find also the adverbs and tell what verb each modifies.

1. Yesterday we bought a beautiful fern.
2. The gardener was careful to wrap it up.
3. He is an excellent gardener.
4. The fern is now tall.
5. A few months ago the fern was small.
6. Its branches have a beautiful shape.
7. The fern is strong and healthy.
8. Ferns grow best in damp soil.
9. John plays the violin well.
10. He has an old violin.
11. I am fond of violin music.
12. Dogs are great pets.
13. Our dog is young.
14. He is an Irish setter.
15. He barks loudly and runs fast.

223. PROPER NOUNS AND ADJECTIVES: A REVIEW EXERCISE

Find the proper nouns in these sentences, and the adjectives derived from proper nouns. Write them in two lists. Be careful to begin them with capital letters.

1. I have a new Chinese puzzle.
2. I saw a picture of a Dutch windmill.
3. The country of Holland is very low.
4. The American flag waved over the fort.
5. I have some lovely Japanese pictures.
6. They came from Japan in a French steamer.
7. Our ship was wrecked off the Maine coast.
8. My teacher is a Canadian lady.
9. She came from Canada several years ago.
10. Our Irish policeman is a big fellow.
11. That vine is a Virginia creeper.
12. Those skates were made by a German workman.
13. Germany sends many emigrants to America.
14. Yesterday I bought a Scotch collie.
15. The British flag is called the Union Jack.

224. THE WOODCHUCK SOCIETY: CONVERSATION

Read the following story carefully and answer the questions that follow it:

PART I

All the boys sat upon the fence. All the girls were in the school-house entry.

All the boys had on their leather boots; they kicked their feet against the fence, and swung them to and fro. All the girls were hunting for their rubbers; they wound their curls about their fingers while they hunted.

All the boys were talking. All the girls were whispering. All the boys were talking very loud, and very much at once.

All the girls were whispering very low, and nodding to one another.

All the boys looked as if they were going to have "a time." All the girls looked as if they wished they were. The boys were whistling. The girls hummed a little tune. The boys had forgotten all about the girls; but the girls had not forgotten about the boys. In short, all the girls belonged to the Tatting Club, but all the boys belonged to the Woodchuck Society.

It was Wednesday afternoon. The skies were as clear as if they had taken the day to clean up their silver. And this is the true and exact account of what happened.

All the boys stopped talking. All the girls stopped whispering. The boys got down from the fence. The girls came out of the school-house entry. The boys splashed into the mud—for a summer rain had just fallen—with their great boots. The girls hopped along on one foot, pulling on their last rubber as they hopped.

How they got there, I don't know, hopping and pulling their rubbers on; but when the boys swung through the school yard posts, they found the girls there drawn up in a line before them.

"Your pleasure, ladies?" said the Chairman of the Woodchuck Society, taking off his hat.

"We should like to join the Woodchuck Society, if you please," said the President of the Tatting Club.

"Nonsense!" said the Chairman of the Woodchuck Society. "You would wet your feet."

"Oh, we have our rubbers," said the President of the Tatting Club.

"You'd get freckled," said the Chairman of the Woodchuck Society.

"Oh, we'll wear our veils," said the President of the Tatting Club.

"But you don't know anything about woodchucks," said the Chairman.

"We can learn," said she.

"Girls are better off at home," said he.

But she only said, "Do you think so? Now we don't."

"You aren't made to catch woodchucks," said he.

"Are you?" asked she.

The Chairman of the Woodchuck Society coughed. "Ladies," said he, "you are not acquainted with the very first principles necessary to the art of catching woodchucks."

"Sir," said the President of the Tatting Club, smiling through her blue veil, "neither were you, when you began to learn."

"And in the next place," continued the Chairman loftily, "if you *did* know how to catch a woodchuck, you couldn't *kill* a woodchuck; now you know you couldn't! I put it to your honor, ladies, *could* you?"

The President of the Tatting Club shuddered. It was a tough question. On her honor, *could* she? The Tatting Club retired to the woodpile to consider, while the Woodchuck Society swung on the gate and considered too. At last, after much whispering and plotting among the girls, the Tatting Club returned.

"We have come to the conclusion, sir," said the President, smiling sweetly, "we have come to the conclusion, that, if you will admit us into the Society, the matter of—of—*killing* a woodchuck need not stand at all in the way."

"In that case," said the Chairman, "I don't know but we may as well give you a trial."

This is how the Tatting Club obtained admission to the Woodchuck Society that Wednesday afternoon. And what came of it we shall see in our next part.

PART 2

Never before did the Tatting Club spend such an afternoon. It was such fun to climb the fences, and to pass through the thickets, and to scramble over the brooks!

And never before did the Woodchuck Society spend such a Wednesday afternoon. The Chairman admitted that very soon, as he walked by the side of the President.

"Oh, to think of killing him in such a *pretty* place!" said the President of the Tatting Club sighing. (The Woodchuck Society heard this remark, and wished they had left the Tatting Club at home.)

Suddenly the Chairman stopped. So did the President. So did the entire society. They stopped before an old hollow tree, the trunk of which was split and wrenched open to the roots. The woodchuck's burrow ran down below them; the trap had been set about two feet from the hole.

"Good gracious!" exclaimed the Chairman; "he's gone!"

"Who? What? Where?"

"The trap's gone; and—the woodchuck, too!" And so it had.

"He's got another burrow down the gully," said the Chairman. "We'll get him! Hi! Ho there! *What? WHERE?*"

"Here!" shouted a ringing voice. (It was the voice of the President of the Tatting Club.) "I've found him!"

And so she had. In a tangle of blackberry and juniper bushes, caught in the trap by one leg, his black nose on the ground, and his black eyes on her, she had found him, sure enough.

The Woodchuck Society felt rather glad, on the whole, that they had brought the Tatting Club along. They rushed up to see. They were just too late. Everybody was just too late. Whiz-z! Whir-r-r! A click, a squeal, a spring!

"He's doubled!" cried the Chairman. To be sure he had. Away like a shot! Away like a flash! Two little claws left sticking in the trap, and that was all.

The entire Woodchuck Society gave chase. So did the Tatting Club. Nobody stopped to think which could run fastest. But without stopping to think, the President and the Chairman found themselves in the lead.

The Chairman had the start. The President bounded after him. He leaped a fence, she slipped under. He waded through a ditch, she jumped from stone to stone. He wet his feet, so did she. He didn't care, neither did she. They gained

on the little creature. And the President gained on the Chairman; a foot—a rod—two—two and a half.

How she did it, who can tell? She dodged a hickory, she leaped a bar, she watched a chance, she knelt and crouched, she held her breath: panting, terrified, off his guard, thinking himself forgotten, the woodchuck actually came quivering round a great gray stone, and walked right into the President's apron!

And so when the Chairman came—breathless—up, he found her sitting there and holding it.

PART 3

"Does he bite?" asked the Chairman.

"N-not much," said the President. But there was blood upon her hands and apron. To tell the truth, if the Chairman had been a minute later, I doubt if he would have seen that woodchuck.

"You've done very well," said the Chairman approvingly. "I couldn't have done better myself. Is he fat? Let me see. Will he skin easily?"

"What!" said the President, the color leaving her soft cheeks; "two claws off already, and such a beating of his little heart (just hear him!), and such pretty gray-brown fur,—SKIN him?"

"Certainly," said the Chairman, a little out of temper. "Give him to me. I'll skin him; you needn't. I don't know but you've done your share. But of course he must be skinned. Who ever heard of a Woodchuck Society that didn't skin its woodchucks?"

But the President held the fierce little quivering creature in her apron, firm and resolute. How she did it, I don't know. If you were to say that a girl never did it before nor since, I should not deny it.

"Now look here; I've caught this woodchuck, haven't I?" "Ye-es." — "Fair?" — "Yes." — "And honest?" — "Yes." "Then I say it's fair and honest for me to have my say about him. Now I say"—

"What do you say?" said the Chairman in despair, for he knew the girl was right; beyond a doubt she *had* caught the woodchuck.

"I say, DON'T skin him!"

"What would you do with him?"

"I'd let him go," said the President sweetly. "I wouldn't be such a wicked, cruel, tormenting, heartless"—

"Look here," said the Chairman coloring, "I guess you've called me names enough; I guess you may as well let the thing go."

Open flew the President's apron. Out whirred a little brown-gray flash; it lighted the underbrush a minute, and was gone.

"Well," said the Chairman slowly, as he watched it, "now we're in a pretty fix. We've let you into the Society, and you wouldn't have the woodchuck killed. You'll never have the woodchucks killed, and then what is the use in chasing woodchucks? And here come the Society, at the top of their speed, and a pretty story I shall have to tell them!"

"Leave it to me," said the President; "I'll tell them."

And quick enough she was out by the fence; and, when the united Woodchuck and Tatting Societies came panting up, she addressed them with a bow and a sweet smile:—

"Ladies and gentlemen: The woodchuck is gone. We caught him between us." (She modestly omitted to mention the little circumstance connected with her apron.) "We caught him together, ladies and gentlemen. And we've let him go. We thought we wouldn't—SKIN him. And he'd lost *two* claws, ladies and gentlemen, and was in great pain and terror. So we let him go.

"And we've decided, ladies and gentlemen, to let them ALL go. We will catch no more woodchucks. We have decided to give up the woodchucks, and to have a picnic at five o'clock precisely, five cents' subscription *all* around, and lemonade and nuts."

(The Chairman, who had never heard of this before, looked agitated but not ill-pleased.)

"And, ladies and gentlemen, rather than SKIN any more poor little brown-gray woodchucks, we have decided to unite the Woodchuck and Tatting Associations into one united Picnic Club."

(Evident surprise on the face of the Chairman.)

"You will please elect your officers, ladies and gentlemen. And also a branch department, to which we may connect a base-ball ground and a skating-rink."

The President of the Tatting Club sat down on the fence amid great applause. Her motion was seconded and carried; indeed, the girls seemed not at all taken by surprise, and the boys quite willing.

So they went to the picnic at five o'clock; and the sky so lighted up the clouds that the crippled woodchuck, panting and resting under a great soft mullein-leaf, could have seen his own ugly little face in them if he had been tall enough.

And that is how the Woodchuck Society came to an end in that school forever.—Adapted from ELIZABETH STUART PHELPS WARD.

How did the Tatting Club and the Woodchuck Society get their names? Do you judge that Wednesday afternoon was a holiday in this school? What was the real purpose of the Tatting Club in joining the Woodchuck Society? What does the story tell you of the origin of the picnic plan when it says, near the end, "The girls seemed not at all taken by surprise"? What did the girls think about killing and skinning woodchucks? From what words of the story do you discover the opinion held by the girls? Do you agree with them?

225. WRITTEN COMPOSITION

Write on one of the subjects printed below, or on a similar one chosen by yourself:

1. A Rabbit Hunt.
2. How We Treed a Squirrel.

3. A Bear Story I Have Read.
4. How Men Trap Lions for the Menagerie.
5. How Elephants are Taken.
6. Duck Hunting.
7. Partridge Hunting.
8. How We Chased a Fox.
9. How a Swarm of Bees Was Caught.
10. How to Catch Beavers.

226. *EXPECT AND SUPPOSE*

Some persons use the word *expect* incorrectly for *suppose*, *suspect*, *think*. We *expect* something that we look forward to having or doing. The word is correctly used in these three sentences:

1. I *expect* to visit my cousins at Christmas.
2. I *expect* a letter in the morning mail.
3. We *expect* our friends soon.

But

4. I *suppose* you have heard the news.

In these sentences supply the words *expect* and *suppose* (*think*, *suspect*, *believe*):

5. Do you —— to go home next week?
6. I —— you saw your brother on the train.
7. Where do you —— to meet your friends?
8. They —— us to visit them last week.
9. Do you —— we can do that?
10. I —— you enjoyed the concert.
11. Kate —— her friends to visit her.
12. Jack —— to find his brother at the station.
13. We —— our friends next week.
14. Do you —— we can be ready for them?
15. You told me that you —— your brother soon.
16. What do you —— this is?
17. I —— this is a new kind of flower.

18. Do you ——— that Emily would like to see it?
19. I ——— she would.
20. When do you ——— your friends?
21. I ——— they will come Thursday.
22. I ——— this is the book you told me about.
23. I ——— it is a very good one.
24. When I sent for you, I ——— you were ready to come.
25. Did you ——— I was ready?

227. THE CHOICE OF WORDS

In Lesson 173 you studied some synonyms, or words of similar meaning. To-day you are to learn something about the differences in synonyms.

There is almost always a shade of difference in the meaning of two synonyms, and we have to make a careful choice between them. We can find out something about the difference from the dictionary; and we shall better understand the difference in usage if we read and hear the words many times.

1. A *great* river flows through the city.
2. An *enormous* mountain towered above us.
3. A *large* dog ran after the car.
4. *Big* trees grow in California.
5. A *monstrous* toad is beside the walk.
6. A *mammoth* spear has been found.

Try changing the italicized words from one sentence to another. Do you find that one word is better than any of the others in any of the sentences? Which words indicate to you a larger size than some of the others?

Put the following groups of synonyms into sentences, and decide which is best in each sentence:

1. Little, small, tiny, wee.
2. Beautiful, lovely, pretty, handsome.
3. Terrible, dreadful, fearful, horrible.

228. MAKING AND USING AN OUTLINE

Section 1

The picture on page 239 tells us a story. We know that something has happened, and we are very sure we can tell what it is.

Think out the whole story of the little girl and the dog, from the time she went down to the sea-shore to play in the sand with the shells.

Prepare to tell your story in the class. Write out sentences that will remind you of the different steps of the story; that is, make an *outline* of the story.

If you wish, you may make your first topic a description of the sea: the weather; the waves; what are upon the sea; what are above the sea.

Your story will seem more real if you give names to the little girl and the dog.

Section 2

Write your story of *Saved*. Make the paragraphs correspond to the sentences of your outline. Write it out as correctly and interestingly as you can. Perhaps you would like to take it home to read to your mother. She will be glad to see how well you can tell a story.

229. VARIETY IN EXPRESSION

We may often express the same thought in more than one way. When we write, we should consider several ways of expressing what we have to say, and choose the way that most exactly expresses our meaning and sounds best.

Write two answers to each of the following questions.



English, 1803-1873

SAVED

SIR EDWIN LANDSEER

Let them mean the same thing, but express them differently. Which answer do you choose as the better one?

1. What is your favorite book, and why?
2. What is your favorite game, and why?
3. What do you hope to do on your next holiday?
4. What is the most interesting fact you have learned this term in your study of geography?
5. What is the most interesting thing you have learned this term in your study of history?
6. What has interested you most in your nature-study this term?

Here are two specimen answers to the first question.

ANSWER 1. I enjoy *Little Women* most of all the books I have read, because it tells about some girls like those I know.

ANSWER 2. I like to read *Little Women* especially well, for the characters in the book seem to me very natural.

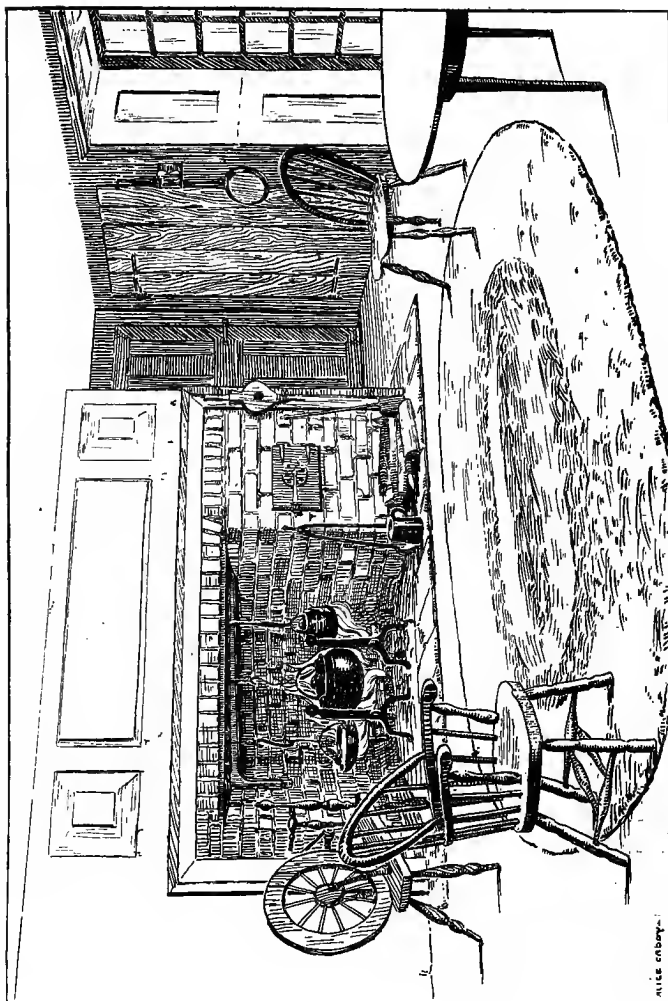
Which of the two answers is the better in expression?

230. THE KITCHEN: CONVERSATION

The picture of the kitchen in Whittier's home shows us a place famous in literature. The Whittier family was once "snow-bound" for a week. The members of the family with their guests sat about the hearth and told stories and conundrums, and recited poems from their school readers—for they had very few books; while the busy mother, aunt, and older sister spun or knitted industriously.

This is the way Whittier describes the kitchen.

Shut in from all the world without,
We sat the *clean-winged* hearth about,
Content to let the north-wind roar
In *baffled* rage at pane and door,



THE WHITTIER KITCHEN

ALICE CROSBY

While the red logs before us beat
The *frost-line* back with *tropic* heat;
And ever, when a louder blast
Shook beam and *rafter* as it passed,
The merrier up its roaring *draught*
The great *throat* of the chimney laughed;
The house-dog on his paws outspread
Laid to the fire his *drowsy* head,
The cat's dark *silhouette* on the wall
A *couchant* tiger's seemed to fall;
And, for the winter fireside *meet*,
Between the *andirons'* straggling feet,
The mug of cider *simmered* slow,
The apples *sputtered* in a row,
And, close at hand, the basket stood
With nuts from brown October's wood.

WHITTIER: *Snow-Bound*.

Do you find anything in the picture of the kitchen that Whittier has not mentioned in the poem? Why does Whittier mention exactly what he does in the poem, and omit the other things?

Study the meaning of the italicized words in Whittier's description.

231. WRITTEN COMPOSITION

Draw a plan of your kitchen, and write a description of it to accompany the plan. You have already learned from Whittier's description that you will not need to name every article in the room. Try to make the reader of your description understand what sort of room your kitchen is. Before you begin to write make an outline for what you wish to say, thus:

1. Position in the house.
2. Size.

3. Shape.
4. Stove—cupboards.
5. Other furniture, etc.

232. THE PLURALS OF TITLES

You have learned already to write and speak certain titles before names of persons (Lesson 20). What is the usual title for a man? For a married lady? For an unmarried lady?

These titles all have plural forms.

The plural for *Mr.* is the French title (plural) *Messieurs*, which we usually abbreviate to *Messrs.*

For the plural of *Mrs.*, too, we use a French word. It is *Mesdames*, which is also the plural of *Madame*.

The plural of *Miss* may be written or spoken in either of two ways. We may say, "The two *Misses* Smith," or, "The two Miss Smiths."

Two brothers would be "the *Messrs.* Smith," and their wives would be "the *Mesdames* Smith," or "the two Mrs. Smiths."

Write titles with the following names as they would be written for two brothers and their wives. Write the titles and names for two or more young sisters.

Small, Jones, Brown, Wilson, Maynard, Long.

233. ORAL COMPOSITION

Section I

In Lesson 228 you found in a picture a story about a dog's courage and usefulness. Can you tell another story to show how some animal has been useful to man? If you cannot remember one, perhaps you can find out something about the St. Bernard dogs, which have saved so many lives in the mountains of Europe.

Think your story through carefully and make notes of the steps, so that you can tell it without hesitation.

Section 2

We have been telling stories that show how animals are sometimes of great service to human beings. Of course animals will not keep all of us from drowning or from freezing to death; but all of us are made more comfortable every day of our lives by the service of animals.

1. Tell how horses serve us.
2. Tell of what use dogs are to farmers and to shepherds. Are they useful to anyone else? What is a watch-dog good for?
3. Name all the other useful domestic animals you can think of. Which provide us with food? Which furnish us clothing?
4. If animals are so useful to human beings, have human beings any duties toward animals?
5. If we keep animals as pets, we expect them to give us pleasure. Ought we to try to make them enjoy us as much as we enjoy them? Have you any pet animal? What can you do to make it comfortable and happy?

Memorize the following verses:

He prayeth well, who loveth well
Both man and bird and beast.
He prayeth best, who loveth best
All things both great and small;
For the dear God who loveth us,
He made and loveth all.

SAMUEL TAYLOR COLERIDGE.

I would not enter on my list of friends . . . the man
Who needlessly sets foot upon a worm.

WILLIAM COWPER.

234. BUSINESS LETTERS

Section 1

Long ago you learned to write letters to your friends. You found that, while you might write in the body of the letter, any message you might choose to send, you were obliged by the customs of society to observe certain forms in the arrangement of the letter.

Sometimes business requires us to write to strangers. As all our intercourse with strangers is more formal than that with friends, in business letters we are expected to observe very carefully some special rules of form.

Copy these two business letters:

519 West Superior Street,
Cleveland, O.

July 6, 1910.

Mr. Wm. James,
312 Mason St., Buffalo, N. Y.

Dear Sir:

I inclose my check for one dollar and fifty cents (\$1.50), for which please send me two copies of *How to Fish in Lakes and Rivers*.

Very truly yours,
ROBERT W. MAYNELL.

312 Mason St., Buffalo, N. Y.

July 8, 1910.

Mr Robert W. Maynell,
519 West Superior St., Cleveland, O.

Dear Sir:

Your letter inclosing a check for one dollar and a half (\$1.50) is received. We take pleasure in sending you by express this morning two copies of *How to Fish in Lakes and Rivers*, as ordered.

Yours truly,
WILLIAM JAMES.

Section 2

The **HEADING**, as in the ordinary letter, contains the sender's address and the date of writing.

The **SALUTATION** is much more formal than in a friendly letter. What are written first in the salutations of the letters in Section 1 above? What are the words of the courteous salutation? Describe the punctuation of the salutation.

The **BODY** of the letter contains no personal remarks and nothing unnecessary to the business in hand. The business is stated clearly and briefly. Money sent and received is always mentioned.

The **ENDING** is courteous, but expresses no personal feeling. What are the words of the endings of these letters?

The **SIGNATURE** is the full name of the writer.

235. LAST DAY: CONVERSATION

Not the last day that ever will be, but the last day of school. What you call "examination-day," that the little people of Applethorpe called "last day." And a great day it was—committee in school, fathers and mothers, evergreens, best clothes, "speaking pieces," and rewards of merit. Oh, there was a great deal to be done! So Jack, and Gerty, and Trip went over to where Parke, and Hildah, and Moses, and Susan, and Lina lived, to see about it. It was evening; and, though their house was nearly a mile away, Jack was as brave as a lion, and Gerty and Trip as fearless as cubs under his wing—only cubs do not go under wings, I believe.

As a result of their deliberations, the girls were all set to making roses out of pink tissue-paper, and the boys went down into the swamps and woods after evergreen; and the girls kept saying to Trip, "Don't touch this!" "Don't spoil that!" "Don't come here!" So she betook herself cheerily

to the swamps and the boys; and they cried, "Look out, Trip-hammer, you'll slump through!" when she immediately "slumped through"; and after she had scrambled upon thicker ice, and slipped down half a dozen times, somebody would call, "Trip-up, you'll fall if you don't mind."

The old school-house was all festooned with ground-pine, and hung with hemlock and spruce, and gay with roses, and the children went to school in their best clothes for the "last day."

I have not space to tell you how brilliantly successful this last day proved to be; how the committees and the parents poured in and filled the rooms, and crowded the large scholars into the low seats, and the little scholars into no seats at all; how they read and spelled in loud shouts, and the louder they shouted the better everybody was pleased; what long "sums" they did on the blackboard, what heroic orations they uttered, what magnificent writing-books they showed, all gay with German text, and how the happy parents congratulated themselves and each other on having children so promising. But Trip had a special triumph which I must not fail to record. To be sure, she was in high spirits all day—as who could help being with a new delaine dress and polka boots? She answered every question which was asked her, read without any failure, and came off conqueror in a discussion with the head committeeman; for when a class was reciting from some child's book of philosophy, he tried to puzzle them by asking which would weigh the most, a pound of lead or a pound of feathers. Some said the lead, but Trip answered decidedly, "Both alike"; and then all the company smiled, Trip was so little.

"And which would fall to the ground soonest, if you should let them drop?"

"Both alike," said Trip again; and then they smiled again.

"Oh, no," said the committeeman; "the feathers would float about and be a long while getting down."

"No, they wouldn't," persisted Trip, eagerly, "if they were tied up just as tight"; and then everybody laughed outright,

the committeeman hardest of all, and Trip was quite frightened at having "spoken right out in meeting."

And after the committee were gone, and the master had made his farewell address and delivered his "rewards of merit," he called up little Trip and put into her hand two cents, which he said Mr. Church, a strange gentleman who had been present, had desired him to give her. And you can imagine how Jack and Gerty and Trip gloried in it.

The children trooped home from school in military array—that is, an awkward squad—the girls chattering in lines six abreast, and the boys circling and circulating about them, and calling out now and then, "Trip, what's in your hand?" "Who's got any money to lend?" "Trip, aren't you going to treat?" "Trip, give us an oyster supper, there's a good girl." But Trip was not good girl enough for that. She clutched closely her two cents, displayed them to her admiring parents, and then put them into her little pitcher, and kept them there till she took them out; and then she lost them.

"Though lost to sight, to memory dear," said Jack, in doubtful consolation.—Condensed from GAIL HAMILTON: *Little Folk Life*.

Where was this school, in the country or in the city? How many families of children are mentioned in the first paragraph? Who is the youngest in each family?

How did the children decide to decorate the school-house? What was the girls' part of the work? The boys' part? Why did not the girls want Trip to help? What nicknames had the boys for her?

Do you understand exactly what Trip's "triumph" was? Why did everybody laugh at her? Why did Mr. Church make her a present? How did the children joke her about the present?

Why is the group of children called an "awkward squad"?

236. BUSINESS LETTERS

Section 1

Write, on the model of the letters in Lesson 234, a letter to Edward C. Randall, of 219 North Congress Street, Detroit, Michigan, ordering a photograph of some famous picture, and inclosing a money order to pay for it.

Section 2

Write Mr. Randall's reply to you. His supply having been exhausted, he will send the photograph as soon as he can get it from the wholesale dealer.

237. ORAL OR WRITTEN COMPOSITION

Write or prepare to talk to your classmates on one of the following subjects:

1. How to Decorate for Our Last Day.
2. An Old-fashioned "Last Day" at School.
3. Our "Last Day" Exercises.

238. BUSINESS LETTERS

Section 1

When you write to a firm or company composed of several men, and cannot use the title *Mr.* or the salutation *Dear Sir*, the following form is suitable:

Messrs. Carson, Scott, & Co.,
State and Worthington Sts., Newark, N. J.
Gentlemen:

Instead of *Gentlemen*, *Dear Sirs* is sometimes used.

The usual salutation in addressing a business letter to a lady is:

Miss Winifred Lawson,
1208 North Adams St., Des Moines, Iowa.
Dear Madam:

A firm composed of several ladies may be thus addressed:

The Misses Warner & Wilson, Milliners,
902 Washington St., Chicago, Ill.
Mesdames:

Instead of *Mesdames*, the word *Ladies* may be used.

Other common endings besides *Yours truly* are *Yours respectfully* (used when you are writing to some one for whose rank or position you have respect), and *Yours sincerely*.

If the writer of the letter is a lady, and the person who is to receive the letter does not know her at all, he may wonder whether he is to address his correspondent as *Miss* or *Mrs.* To avoid unpleasant errors, it is customary for a lady, in writing to a total stranger, to sign her name thus:

(Miss) Alice E. Walton.

(Mrs.) Jane W. Barnes.

Or Mrs. Barnes may sign herself simply *Jane W. Barnes*, and write below her signature her title with her husband's name: (*Mrs. Edmund C. Barnes*).

Section 2

Write replies to the following letters:

125 Pearl Street,
Brooklyn, N. Y.
Dec. 10, 1910.

The Publishers of *St. Nicholas*,
Union Square, New York.

Dear Sirs:

I inclose a P. O. money order for three dollars, for which please send me *St. Nicholas* for one year from date.

Yours truly,
JOHN P. EDWARDS.

52 Water Street, St. Paul, Minn.

June 18, 1910.

The Cotton & Martin Co.,

St Louis, Mo.

Gentlemen:

I regret to say that the Shetland pony that I ordered of you some weeks ago has not been heard from; possibly the order was overlooked or failed to reach you. Will you kindly investigate, and oblige me?

Yours very truly,

GEORGE R. MUNSON.

Blue Lake, Mont., May 6, 1910.

Dear Mr. Sanders:

In the hurry of packing, I forgot my new fishing-rod. May I trouble you to pack it and send it to me? I shall be very grateful for your kindness.

Yours very truly,

PAUL MOORE.

Mr. John Sanders,

Butte, Mont.

519 E. State St., Rochester, N. Y.

April 18, 1910.

Mr. Jonathan Corbin,

The Moosehead Inn, Raquette Lake, N. Y.

Dear Sir:

I expect to spend this season somewhere in the Adirondack region, and shall be obliged if you will inform me about rates at your hotel, and the prospects for good fishing at your place. My mother will be with me.

Yours very truly,

JAMES VAN RENSSELAER.

Hempstead, N. H.
June 8, 1910.

Mr John Martin,
Pine Hill, N. H.

Dear Sir:

I have heard that you are looking for a capable boy to work for you this summer. I am a student in the sixth grade of the public school, and wish to earn this summer a part of my expenses for next year. I should therefore like to try the work you have to do, and I believe that I can please you. I am willing to work, and have had some experience as a messenger. As to my character, I refer you to Principal Gerald Oldham of our school.

Yours respectfully,
MARVIN MANNING.

500 Pearl St., Albany, N. Y.
May 15, 1910.

The L. E. Waterman Co.,
173 Broadway, New York.

Gentlemen:

Please send me a catalogue or descriptive circular of your new fountain pens.

Yours very truly,
CHARLES HENDERSON.

239. ORAL COMPOSITION

Let us invent a new game, and call it "An Old-Fashioned Last Day."

Choose one of the studies you have had this year, and in which you have learned many interesting things. You may decide by a vote of the class which study it shall be.

You may also choose by vote one member of the class to play "head committeeman."

Let the "head committeeman" prepare a list of ques-

tions, and the rest of the class stand up before him to answer them. The committeeman should ask the hardest questions he can fairly ask in the subject chosen, and the others should try not to be caught. When one of the class fails on a question, he must sit down. The one that stands up longest wins the game over the rest of the class. If the committeeman cannot ask a fair question that this winner cannot answer, this boy or girl wins the game also over the committeeman.

The teacher is to be the umpire.

240. BUSINESS LETTERS: PRACTICE

1. Write to Marshall Field & Co., State and Washington Streets, Chicago, ordering a pair of shoes. Give the size, the kind of shoes desired, and the maximum price, and ask to have them sent C. O. D.

2. Write a letter from a lady to her dressmaker, or from a man to his tailor, saying that work is not satisfactory.

3. Write a letter to a coal-dealer in your town ordering coal enough to last your home another winter, and arranging to pay him as soon as the coal shall be delivered.

4. Write to the Eastman Kodak Co., Rochester, N. Y., inquiring about a camera, and asking for circulars of information.

5. Write to your dentist, asking for a date when you can have some dental work done.

6. As manager of a baseball team, write to a firm dealing in supplies, and order uniforms, bats, and balls for your season's requirements.

7. Write to your grocer, ordering supplies for a camp of six boys for three weeks. Give full directions as to where and when they are to be sent.

8. Write a letter to a dealer in seeds, ordering some seeds of your favorite flowers.

9. Write another to the same dealer, calling attention to a mistake in filling the order, and courteously asking the seedsman to make it right.

10. Write to a boat-builder in a neighboring city, asking him to send you directions for building a boat which you saw while visiting his shop last summer, and which you liked very much.

11. Write to the Congressman from your district asking him on what terms he would give a lecture before your club, and on what subjects he would be willing to speak.

12. Write to the Congressman (see No. 11) accepting his terms and choosing one from the list of his lecture subjects. You will need to repeat the terms of his coming, that there may be no possibility of misunderstanding.

APPENDIX A

RULES FOR CAPITALS AND PUNCTUATION MARKS

1. Every sentence must begin with a capital letter.
2. Every proper noun, and most words derived from proper nouns must begin with capital letters.

New York and Chicago are now closely connected.

The French are beginning to understand the Germans and the English.

3. A sentence quoted must begin with a capital letter.
Patrick Henry said, "Give me liberty or give me death!"

4. The words *O* and *I* must be capitals.

Protect me, O Caesar, I pray thee!

5. In all titles the first word and all the important words must begin with capitals.

I read *The Youth's Companion*.

Last summer I saw *The Angelus* and *The Sistine Madonna*.

Let me read to you *The Blue and the Gray*.

6. A period must be used after a declarative or an imperative sentence.

You are tired. Get me the pitcher.

7. A period must be used after an abbreviation or an initial.

8. An interrogation point must be used after a question.
Were you surprised?

9. An exclamation point must be used after an exclaiming sentence or word.

A light! Oh, may it be new land!

10. A comma must be used after names of persons addressed.

William, I wish to speak with you.

11. A comma must be used between words that form a series.

Faith, Hope, and Charity are the Christian virtues.

12. A comma may often be used in a sentence of some length to make clear the separation of the various parts.

It was a day in June, and Nature was bursting with new life.

13. A comma is often used to separate a quotation from the rest of the sentence.

The father kindly looked down on him and said, "Forget me not."

14. A semicolon is often used to mark the chief pauses in a long sentence.

The temperature of the human body is 98° ; that of a bird is from 104° to 108° .

15. Quotation marks must enclose every quotation.

"How did you like our host?" asked the woodpecker.

16. A quotation within a quotation must be enclosed in single quotation marks.

"I said to myself, 'What a queer bird!' " replied the robin.

17. An apostrophe must be used when a letter is omitted.

It is now four o'clock.

18. An apostrophe is used to show possession.

Martin's book contains ten boys' pictures.

19. A hyphen is used when the syllables of a word are separated at the end of a line.

See the end of the line in Rule 19 above: *sep-arated*.

20. A hyphen is used between the parts of a compound word.

This is a well-conducted school.

What is a hobby-horse?

APPENDIX B

A LIST OF HOMONYMS

air	heir	
aisle	isle	
all	awl	
altar	alter	
arc	ark	
ate	eight	
bail	bale	
ball	bawl	
bare	bear	
base	bass (voice)	
be	bee	
beach	beech	
beat	beet	
beau	bow (of ribbon)	
been	bin	
bell	belle	
berth	birth	
blew	blue	
boar	bore	
board	bored	
bough	bow (of a boat)	
brake	break	
buy	by	bye
caster	castor	
cause	caws	
ceiling	sealing	
cell	sell	
cellar	seller	
cent	scent	sent
choir	quire	

cite	sight	site
climb	clime	
coarse	course	
creak	creek	
currant	current	
dear	deer	
dew	due	
die	dye	
earn	urn	
e'er	ere	
eye	aye	I
eyelet	islet	
fair	fare	
false	faults	
feat	feet	
fir	fur	
flea	flee	
flew	flue	
flour	flower	
fore	four	
foul	fowl	
gait	gate	
grate	great	
grease	Greece	
groan	grown	
guessed	guest	
hair	hare	
hall	haul	
hart	heart	
heal	heel	
hear	here	
heard	herd	
hew	hue	Hugh
higher	hire	
him	hymn	
hoes	hose	
hole	whole	

hour	our	
in	inn	
jam	jamb	
knead	need	
knew	new	
knot	not	
know	no	
lain	lane	
lead (the metal)	led	
lessen	lesson	
loan	lone	
made	maid	
mail	male	
main	mane	
mantel	mantle	
meat	meet	mete
medal	meddle	
might	mite	
missed	mist	
moan	mown	
muscle	mussel	
nay	neigh	
none	nun	
oar	o'er	ore
ode	owed	
one	won	
pail	pale	
pain	pane	
pause	paws	
pair	pare	pear
peace	piece	
peal	peel	
plain	plane	
plait	plate	
pore	pour	
pray	prey	
pride	pried	

principal	principle	
profit	prophet	
quarts	quartz	
rain	reign	rein
read	reed	
read (of past time)	red	
reck	wreck	
rice	rise (noun)	
right	wright	rite write
ring	wring	
rye	wry	
road	rode	rowed
rough	ruff	
rose	rows	
sail	sale	
scene	seen	
sea	see	
seam	seem	
sew	so	sow
shone	shown	
sighs	size	
scull	skull	
slay	sleigh	
soar	sore	
sole	soul	
some	sum	
son	sun	
stake	steak	
stair	stare	
steal	steel	
straight	strait	
tail	tale	
the	thee*	
throne	thrown	
threw	through	
to	too	two
vail	vale	veil

vain	vane	vein
wade	weighed	
waist	waste	
wait	weight	
way	weigh	
weak	week	
wood	would	

APPENDIX C

A LIST OF SYNONYMS

Abundance: plenty.
Accept: take, receive.
Address: direction.
Advance: proceed, go ahead.
Afraid: timid, fearful, frightened.
Allow: let, permit.
Also: too, besides.
Alter: change, transform, make over, revise.
Answer: reply.
Appear: seem.
Ask: beg, entreat, request, beseech, implore, pray, tease.
Assist: help.
Attempt: try, strive.
Awkward: clumsy.
Below: beneath.
Big: great, large, enormous, immense.
Bravery: courage.
Cause: reason.
Comprehend: understand, know.
Conquer: overcome.
Detest: hate, despise, abhor.
Distinct: clear.
Empty: vacant, clear.
Expect: hope.
Falsehood: lie, untruth.
Fear: terror, fright, alarm.
Finish: complete, end, conclude.
Force: strength, might, power.
Forgive: pardon.
Fortunate: lucky, happy.

Group: company, crowd, host, throng, band.
Handsome: pretty, lovely, beautiful, good-looking.
Have: own, possess.
Idle: indolent, lazy.
Industry: diligence.
Instant: moment.
Keep: retain.
Lift: raise, elevate.
Little: small, tiny, wee.
Nearly: almost, all but.
News: tidings.
Observe: watch, look at, see, behold.
Odor: smell, scent.
Often: frequently.
Place: set, put, lay.
Prevent: hinder.
Protect: defend.
Remember: recollect, recall.
Refuse: deny.
Robber: thief, highwayman, bandit.
Robust: strong, sturdy, vigorous.
Safety: security.
Scarce: rare, unusual, uncommon.
Sin: evil, crime.
Sufficient: enough, plenty.
Sure: certain, definite.
Surprise: astonish, astound.
Tall: high, lofty.
Unlike: different.
Use: employ.
Warmth: heat.
Weak: infirm, feeble.
Worth: value.
Wretched: miserable, unhappy.

APPENDIX D

THE FORMS OF VERBS

The following is a list of the three forms of verbs often used incorrectly. Use the second form without *has*, *have*, *had*, and the third form after *has*, *have*, *had*, and also after *am*, *is*, *are*, *was*, and *were*.

begin	began	begun
blow	blew	blown
break	broke	broken
choose	chose	chosen
come	came	come
do	did	done
drink	drank	drunk
drive	drove	driven
eat	ate	eaten
fall	fell	fallen
freeze	froze	frozen
give	gave	given
go	went	gone
grow	grew	grown
hide	hid	hidden
know	knew	known
lay	laid	laid
lie	lay	lain
light	lighted, lit	lighted, lit
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
see	saw	seen
set	set	set

shrink	shrank	shrunk
sing	sang	sung
sink	sank	sunk
sit	sat	sat
speak	spoke	spoken
spring	sprang	sprung
steal	stole	stolen
sting	stung	stung
string	strung	strung
swim	swam	swum
swing	swung	swung
take	took	taken
tear	tore	torn
throw	threw	thrown
wear	wore	worn
wring	wrung	wrung
write	wrote	written

APPENDIX E

SOME MODEL LETTERS

I

Dear Robert,

Our basketball team is to play a team from Masten Park next Saturday afternoon at three o'clock, in the Masten Park Gymnasium. Can't you go with me, and then stay to supper with us? I shall hope to hear from you to-morrow.

Truly yours,

JAMES FAIRCHILD.

489 Park Avenue, Buffalo,
January 13.

II

400 Market St., New Orleans,
October 12, 1910.

Dear Jean,

The book of poems I received from you was exactly what I wanted. I am very glad to get it, and thank you for sending it to me.

I am deeply sorry to hear that your father is not well. I hope his health is improving.

Cousin Margaret has just returned from the West and is now visiting at our house. Come over to see her when you can.

Yours affectionately,

SUSIE FAYERWEATHER.

III

Dear Susie,

Miss Martin has been reading us some interesting stories about an Indian boy named Hiawatha. I like them very much. Ask your mother to get them and read them to you.

I hope you will soon be well enough to go back to school.

Affectionately,

MABEL LAWRENCE.

Park Avenue School,

April 26, 1910.

IV

Easthampton, L. I.,

July 20, 1910.

Dear Mother,

You will be glad to know that we arrived here safely at nine o'clock last night. The dust was everywhere. When I reached John's I was as black as our cook.

This morning I have been with John to the chicken house to see his dear little chicks. I am having a very good time.

Your loving daughter,

AMY HEMPSTEAD.

V

Dear Father,

I promised to write and tell you about my visit to New York. We rode twice in the Subway. The cars were crowded. At first the noise made my head ache, but I got used to it. The trains go very fast.

Many of the policemen now go on horseback or on bicycles. Some of the horses are very handsome.

The buildings down town are very high indeed. I will tell you more about them when I come home.

Your loving son,

PAUL FLETCHER.

340 West 84th St., New York,

January 5, 1910.

VI

This letter was from "Lewis Carroll," author of *Alice in Wonderland*, to a little girl whom he had never seen.

[Place and date not given.]

My dear Gertrude,

So many things have happened since we met last, really I don't know which to begin talking about! For instance, England has been conquered by William the Conqueror.¹ We haven't met since that happened, you know. How did you like it? Were you frightened?

And one more thing has happened: I have got your photograph. Thank you very much for it. I like it "awfully." Do they let you say "awfully"? or do they say, "No, my dear; little girls mustn't say 'awfully'; they should say 'very much indeed?'"

I wonder if you will ever get as far as Jersey? If not, how are we to meet?

Your affectionate friend,

C. L. DODGSON.

VII

This letter, written in 1864, was from the Rev. Charles Kingsley, then at Pau [pronounced Pō], France, to his youngest son.

Pau, [date not given.]

My dear little Man,

I was quite delighted to get a letter from you so nicely written. Yesterday I went by the railway to a most beautiful place, where I am staying now. A town with an old castle, hundreds of years old, where the great King Henry IV of France was born, and his cradle is there still, made of a huge tortoise shell. Underneath the castle are beautiful walks and woods—all green, as if it were summer, and roses and flowers,

¹ This took place in 1066 A. D.

and birds, singing—but different from our English birds. But it is quite summer here because it is so far south. Under the castle, by the river, are frogs that make a noise like a rattle, and frogs that bark like toy-dogs, and frogs that climb up trees, and even up the window panes—they have suckers on their feet, and are quite green like a leaf. Far away, before the castle are the great mountains, ten thousand feet high, covered with snow, and the clouds crawling about their tops. I am going to see them to-morrow, and when I come back I will tell you. But I have been out to-night, and all the frogs are croaking still, and making a horrid noise. Mind and be a good boy and give Baba my love. Tell George I am coming back with a great beard and shall frighten him out of his wits. There is a vulture here in the inn, but he is a little Egyptian vulture, not like the great vulture I saw at Bayonne. Ask mother to show you his picture in the beginning of the bird book. He is . . . an ugly fellow, who eats dead horses and sheep. There is his picture.

Your own Daddy,
C. KINGSLEY.

VIII

The two letters following are taken from *Memoir of a Brother* by Thomas Hughes. Thomas Hughes was the author of one of the best books for boys ever written—*Tom Brown's School-Days*. In the *Memoir* he gives an account of the life of his brother George. The first letter tells about their first hunting excursion, over which George was greatly excited and delighted. His brother says, "Those of you who have been brought up in the country will see how respectfully he treats the fox, always giving him a capital F when he mentions him."

Uffington.

Dear Grandmama,

Your little dog Mustard sometimes teases the hawk by barking at him, and sometimes the hawk flies at Mustard.

I have been out hunting upon our black pony, Moggy, and saw the Fox break cover, and the hounds follow after him. I rode fifteen miles. Papa brought me home the Fox's lug. I went up a great hill to see the hounds drive the Fox out of the wood. I saw Ashdown Park House: there is a fine brass knob at the top of it.

Tom and I send our best love to you and grandpapa.

I am your affectionate grandson,

GEORGE HUGHES.

January 26, 1830.

My dear Mama,

We thank you for the conundrums you sent us, and I think we have found out two of them. "If all the letters were asked out to dinner, which of them would not go?" The one that asked them would not go. "What thing is that which lights the eyes, yet never fails to blind?" The sun. You must tell us when you write whether these are right or not. We cannot find out the other one. Give my love to papa, and tell him that I will write to him next week. We shall be delighted to see you home again. I think I am going on well with my Latin, and I hope papa will be satisfied with me.

I am, your affectionate son,

GEORGE HUGHES.

APPENDIX F

ADDITIONAL SUBJECTS FOR ORAL AND WRITTEN COMPOSITION

1. How Seeds are Carried.
2. What Flowers I Saw the Bees Visit This Summer.
3. The First Thanksgiving.
4. A Modern Thanksgiving.
4. Why a Fly can Walk on the Ceiling.
6. The Story of the Life of a Leaf.
7. How an Oak Looks in Winter.
8. How an Elm looks in Winter.
9. An Evergreen with the Snow upon It.
10. A Winter Bird.
11. How Birds Get Food in Winter.
12. My Favorite Winter Sport.
13. Shapes in the Frost on the Window.
14. A Winter Animal.
15. Rabbit-Hunting in Winter.
16. The Shortest Day.
17. Why the Sun Stands so Far South in Winter.
18. How Snowflakes Look under the Microscope.
19. How the World Looks After a Great Snowstorm. (Compare Whittier's *Snow-Bound*.)
20. How We Spend our Winter Evenings. (Compare *Snow-Bound*.)
21. How a Seed Develops in Water.
22. How a Cherry-Blossom Changes into a Cherry.
23. How a Robin's Nest Differs from an Oriole's.
24. The Difference in Shape between a Maple Leaf and an Elm Leaf.
25. The First Insects of the Year.
26. The Trees that Blossom before They Put Out Their Leaves.

27. What I Found under a Stone.
28. A Window-Garden in a Flat.
29. How to Recognize Certain Birds.
30. How a Road is Paved.
31. The Largest Manufacturing Plant in Our Neighborhood.
32. Building a Ship.
33. A Stateroom on an Ocean Steamer.
34. A Visit to a Mine.
35. What Stones and Rocks are Found in our Region.
36. Where and How Some Fruits Grow That the Grocery-man Sells.
37. How We Get Silk.
38. How We Get Cotton Cloth.
39. The Fire Department in our City.
40. Our Street-Cleaning Department.
41. Where Our Street-Car Lines Go.
42. How the Policeman Manages the People on Our Busiest Corner.
43. The Finest Park in Our City.
44. Unnecessary Noises on Our Streets.
45. Fourth of July Accidents.
46. A Sane Fourth of July.
47. How Butter is Made.
48. How Cheese is Made.
49. Two Spider Webs of Different Weave.
50. A Day in the Life of an Esquimaux Boy.
51. How to Get Rid of Flies.
52. How Mosquitoes are Destroyed.
53. Animals that Lay up Stores for the Winter.
54. Why the Wind Usually Blows from a Certain Direction.
55. The Colors of the Rainbow.
56. A Visit to a Lighthouse.
57. What Forests are Good For.
58. How Boards are Made from Trees.
59. A Conversation Among the Little People in a Pansy-Bed.
60. A Balloon Voyage to a Distant City.

61. How to Go by Rail from New York to San Francisco.
62. A Voyage to Iceland.
63. How Insects Shed Their Skins.
64. Why We Should Take Good Care of our Teeth.
65. How Seeds Grow.
66. From the Autobiography of a Cat.
67. A Recipe for a Cake.
68. How to Make a Good Trap.
69. How to Build a Good Fire.
70. A Good Game of Marbles.
71. What I Know about Orioles.
72. A Useful Invention.
73. A Day at a Circus.
74. How the Robin Builds his Nest.
75. Moving Day on Our Street.
76. The Story of a Yard of Cloth.
77. The Story of a Spool of Silk.
78. The Story of a Lump of Coal.

APPENDIX G

SOME OUTLINES FOR STORIES

FOR PRACTICE IN ORAL OR WRITTEN COMPOSITION

1. Four boys—get up early—take a journey to gather nuts—chased by a bull—alarm—fence—narrow escape—return—pass a grocery—buy nuts.

2. John and Martha—invited to a lawn party—games—supper—walk home—light in the east—their house seems on fire—alarm—the moon rises—mistake—laugh.

3. Two boys—half holiday—row up the river with their father—go in swimming—one can swim—other cannot—sinks—rescue.

4. A baseball game—the ball lost—reward—search by two boys—persevere—the ball found in a shrub—how they spent the money.

5. A runaway horse—a child in the street playing—a poor boy sees her—rescue—injures his arm—hospital—grateful father—places the boy in his office—the boy worthy of trust.

6. John fond of walks—goes off into the hills—loses his way—lives on berries—noises—fears—rescue—relief of his parents.

7. Two boys prepare for a drive—go to harness a favorite horse—find the stall empty—horse stolen—search—hear next day of a horse found by a farmer—go to the farmer—find the horse—reward for the farmer.

8. Two boys go into a field—dig a hole for a flagstaff—find a box of coins—try to find the owner—fail—divide the coins—how each spends his half—which has the more good of it.

APPENDIX H

BOOKS ON MYTHS AND LEGENDS

1. In any good book on mythology (as Gayley's *Classic Myths in English Literature* or Fairbanks's *Mythology of Greece and Rome*) will be found material for lessons on the following:

a. Phaeton: The Youth Who Thought He Could Do Everything.

b. Orpheus and Eurydice.

c. Clytie: How the Sunflower Got Its Name.

d. Argus: Why the Peacock Has Eyes in Its Tail.

e. Cadmus and the Dragon's Teeth.

f. Icarus: The Youth Who Would Not Heed a Warning.

g. The Labors of Hercules.

h. Niobe: Pride Punished.

i. Europa: How Europe Got its Name.

j. Pandora: Curiosity Punished.

k. Atalanta's Race.

l. Midas: The Man Who Loved Gold Best.

2. Hawthorne's *Wonder Book* and *Tanglewood Tales*. Boston, Houghton Mifflin Co.

3. *The Iliad*, translated by Lang, Leaf, and Myers. New York, The Macmillan Co.

4. *The Odyssey*, translated by Butcher and Lang. New York, The Macmillan Co.

5. Howard Pyle, *The Story of King Arthur and his Knights*. New York, Charles Scribner's Sons.

6. Sidney Lanier, *The Boy's Library of Legend and Chivalry*. New York, Charles Scribner's Sons.

7. James Baldwin, *The Story of Roland*. New York, Charles Scribner's Sons.

8. H. A. Guerber, *Myths of Northern Lands*. New York, The American Book Co.

9. H. W. Mabie, *Norse Stories Retold from the Eddas*. New York, Dodd, Mead & Co.

10. *Beowulf*, translated by Chauncey B. Tinker. New York, Newson & Co.

11. H. A. Guerber, *Legends of the Middle Ages*. New York, The American Book Co.

12. James Baldwin, *The Story of Siegfried*. New York, Charles Scribner's Sons.

13. Howard Pyle, *Some Merry Adventures of Robin Hood*. New York, Charles Scribner's Sons.

14. Joseph Jacobs, *Reynard the Fox*. New York, The Macmillan Co.

15. Joseph Jacobs, *The Fables of Æsop*. New York, The Macmillan Co.

16. *Classics for Children*. Boston, Ginn & Co. Includes several volumes of legends and mythological stories.

17. *Half a Hundred Hero Tales*. Edited by Francis Storr. New York, Henry Holt & Co.

APPENDIX I

A GROUP OF LESSONS ON LONGFELLOW

I. Pictures. (These can be obtained from the Perry Picture Co., Boston, George P. Brown & Co., Beverly, Mass., The Cosmos Pictures Co., 296 Broadway, New York, or from any school supply company.)

1. The Two Portland Houses.
2. The Craigie House, Cambridge. (If possible, show Longfellow Park, in front of the house.)
3. Longfellow's Study in Craigie House.
4. A Picture of Longfellow.
5. The Wayside Inn, Sudbury, Mass.
6. Interior of the Wayside Inn.
7. The Poets' Corner in Westminster Abbey, showing the bust of Longfellow. (Longfellow is the only American poet that has a memorial in the Poets' Corner.)

II. Life and Character. (What can be done here will depend largely on the material accessible. The children will be interested in a few of the main facts of his life; they will care far more for interesting anecdotes. Gather these from such biographies as are at hand, and ask the various children to relate different ones.)

1. Life.
 - a. Childhood in Portland. Find out something about it from his biographies and from the poem *My Lost Youth*.
 - b. College Days.
 - c. Student in Europe.
 - d. College Professor.

2. Character.

a. Friendship with other great men.

"Does it make a man worse that his character's such

As to make his friends love him (as you think) too much?"

LOWELL: *A Fable for Critics*.

(Men noted here should have some significance for the children. Perhaps they have read something of Hawthorne's, Lowell's, Whittier's.)

b. Love for Children.

1. His own Children. Read *The Children's Hour*.2. The Children of the Nation. Read about the celebration of his 72d birthday, February 27, 1879, and the poem *From My Armchair*. James Whitcomb Riley's poem on *Longfellow's Love for Children* in *Rimes of Childhood*, and Whittier's *The Poet and the Children*.

III. Poems Every Child Should Read.

1. Short Poems.

The Children's Hour.

From My Armchair.

Excelsior.

The Emperor's Bird's-Nest.

The Village Blacksmith.

The Wreck of the Hesperus.

The Skeleton in Armor.

The Boy and the Brook.

The Old Clock on the Stairs.

A Psalm of Life.

My Lost Youth.

The Arrow and the Song.

Daybreak.

2. From *Tales of a Wayside Inn*.

Paul Revere's Ride.

The Birds of Killingworth.
The Bell of Arti.

3. Long Poems.

Hiawatha.

Evangeline.

The Courtship of Miles Standish.

INDEX

The numbers refer to pages

- ABBREVIATIONS: 15, 17, 20, 40, 46, 77, 139, 147.
Abou ben Adhem: 163.
 ADJECTIVES: 138, 210, 216, 228, 229.
 ADVERBS: 222, 228.
 ÆSOP: *The Lion and the Mouse*, 55; *The Town Mouse and the Country Mouse*, 134; *The Wind and the Sun*, 207; *The Wolf and the Lamb*, 120.
 ALCOTT, LOUISA M.: diary, 162.
 ALEXANDER AND DIOGENES: 12.
 ALL-HALLOWE'EN: 27.
Among and between: 115.
 ANDREWS, JANE: *Seven Little Sisters*, 63.
 ANTONYMS: 169.
 APOSTROPHE: 37, 84, 91, 155, 161, 179, 199, 256.
As to Grind, An: 49.
 BEARD, D. C.: *A Snow Battle*, 140.
Bears, The Two: 189.
 BEAUTIFUL CITY, A: 213.
Between and among: 115.
Bird's-Nests, Deserted: 52.
 BLIND MAN'S BUFF: 14.
 BOOKS ON MYTHS AND LEGENDS: 275.
Boy's Song, A: 66.
 BRADFORD, W.: *Of Plymouth Plantation*, 85.
Bruce, Robert, and the Spider: 144.
 BRYANT, W. C.: *To a Water-Fowl*, 32.
Building of the Ship, The: 90.
 BUTTERFLY, THE: 99.
Callisto and Arcas: 190.
Can and may: 69, 102.
 CAPITALS: 6, 11, 12, 14, 17, 20, 91, 178, 255; in adjectives, 216; in poetry, 68; in proper nouns, 215; in quotations, 98, 185; in titles, 20, 81; the word *I*, 8.
 CARROLL, LEWIS: letter, 268.
 CARY, ALICE: *The Wise Fairy*, 57.
 CASE, GENITIVE: 83, 155, 156, 161, 164.
Christmas Dinner with the Cratchits: 182.
 CHRISTMAS PRESENTS: 34.
 CHRISTMAS STORIES: 117.
Christopher, St.: 172.
 COLERIDGE, S. T.: *The Ancient Mariner*, 244.
 COMMA: 50, 51, 56, 65, 179, 255, 256.
 COMPOSITION: 87, 93, 117, 200, 249; subjects for, 271; oral, 3, 7, 8, 10, 12, 14, 18, 30, 34, 39, 47, 48, 52, 57, 61, 71, 75, 95, 99, 100, 113, 118, 121, 123, 137, 139, 144, 147, 151, 154, 168, 170, 189, 194, 208, 209, 213, 220, 243, 252; written, 23, 24, 27, 49, 55, 63, 73, 80, 92, 106, 107, 110, 114, 119, 124, 132, 134, 140, 162, 164, 176, 178, 184, 196, 207, 215, 221, 224, 235, 242; outlines for stories, 274; see also CONVERSATION, DRAMATIZATION, LETTER-WRITING.
 COMPOUND WORDS: 125.
Concord Hymn: 226.
Connoisseurs, The: 18.
 CONTRACTIONS: 37, 60; *it's*, 199.
 CONVERSATION: 29, 35, 42, 44, 54,

- 66, 82, 85, 95, 104, 127, 128, 130, 163, 176, 181, 187, 229, 240, 246.
Corn Song, The: 217.
 COWPER, W.: quotation from, 244.
 CROW, THE FOOLISH: 48.
- Daffodils, The*: 130.
 DATES: 17.
Daybreak: 178.
Dear and deer: 29, 101.
 DICKENS, C.: *Christmas Stories*, 182.
Did and done: 67, 75.
Don't and doesn't: 38.
 DODGSON, C. L.: letter, 268.
 DRAMATIZATION: 78, 182.
 DYER, SIR EDWARD: quotation from, 132.
- Easter Conversation, An*: 75.
 EMERSON, R. W.: *Concord Hymn*, 226; *The Mountain and the Squirrel*, 54.
 ENVELOPES, ADDRESSING: 33.
 ESQUIMAU HOUSE, AN: 63.
 EXCLAIMING WORDS: 65.
 EXCLAMATION POINT: 46, 65, 179, 255.
Expect and suppose: 236.
- FABLES: see *An Ax to Grind, The Foolish Crow, The Fox and the Stork, The Frog That Wished to be as Big as an Ox, The Grasshopper and the Ant, The Lion and the Mouse, The Man Who Tried to Please Everyone, The Town Mouse and the Country Mouse, The Wind and the Sun, The Wolf and the Lamb*.
Farewell, A: 68.
 FINCH, F. M.: *Nathan Hale*, 110.
Foolish Crow, The: 49.
Fox and the Stork, The: 170.
 FRANKLIN, B.: 31; *An Ax to Grind*, 49.
Frog That Wished to be as Big as an Ox, The: 119.
- George, St., of Merry England*: 154.
Giant, The: 137.
Golden Deed, A: 123.
Golden Fleece, The: 121.
 GRAHAME, K.: *The Golden Age*, 106, 128.
Grasshopper and the Ant, The: 172.
Guess and think: 129, 132.
- HAMILTON, GAIL: *Little Folk Life*, 246.
Hare and Hounds: 200.
 HEMANS, MRS. F.: *The Landing of the Pilgrim Fathers in New England*, 87.
Here and there: 224.
Hero, A Young: 80.
 HEROES, TWO SWISS: 118.
 HOGG, JAMES: *A Boy's Song*, 66.
 HOMONYMS: 257.
 HOOD, THOMAS: letter, 25.
 HOWITT, W.: *The Wind in a Frolic*, 147.
 HUGHES, G.: letters, 269.
 HUGHES, T.: *Memoir of a Brother*, 269; *Tom Brown's Schooldays*, 200.
 HUNT, LEIGH: *Abou ben Adhem*, 163.
 HYPHEN: 79, 125, 256.
- I, The word*: 8, 255.
In and into: 134.
In School-Days: 187.
 INGELow, JEAN: *The Singing Lesson*, 44.
 INITIALS: 19.
 INTERROGATION POINT: 7, 65, 255.
Into and in: 134.
 INVITATIONS, INFORMAL: 135, 142, 153.
Its and it's: 199.
- JACKSON, H. H.: *October's Bright Blue Weather*, 104.
Jason, A Modern: 128.
 JOURNAL, KEEPING A: 162.
 JUDD, MARY C.: *Classic Myths*, 107, 208.

- KEATS, J.: *Hyperion*, 132.
- KINGSLEY, C.: *A Farewell*, 68; letter, 268.
- Kitchen, *The*: 240.
- KITE, THE USEFUL: 30.
- Landing of the Pilgrim Fathers in New England, The*: 87.
- LANDSEER, SIR E.: *The Connoisseurs*, 18.
- Last Day*: 246.
- Last Walk in Autumn, The*: 177.
- Lay and lie*: 192, 193.
- Learn and teach*: 76, 87, 102.
- LEGENDS, BOOKS ON: 275.
- LETTER-WRITING: 24, 35, 37, 43, 60, 94; addressing envelopes, 33; business letters, 245, 249, 253; the carrying of letters, 42; the journey of a letter, 35; letter forms, 31; model letters, 28, 266; parts of a letter, 26; what makes a letter interesting, 29. See also INVITATIONS, INFORMAL.
- Lie and lay*: 192, 193.
- Lion and the Mouse, The*: 55.
- Lion of Lucerne, The*: 39.
- Little Brown Brothers, The*: 209.
- LONGFELLOW, H. W.: 23, 277; *The Building of the Ship*, 90; *Daybreak*, 178; *The Village Blacksmith*, 3; *The Windmill*, 72.
- MCCLOSKEY, ALICE G.: *Deserted Bird's-Nests*, 52; *The Red Squirrel*, 10.
- MACDONALD, G.: *The Wind and the Moon*, 95.
- MACKAY, C.: *The Giant*, 137.
- Man in the Moon, The*: 107.
- MAN WHO TRIED TO PLEASE EVERYONE, THE: 61.
- May and can*: 69, 102.
- May-Day*: 93.
- MEMORIZING, PASSAGES FOR: 17, 68, 90, 132, 181, 227, 244.
- MILLET, J. F.: *The Shepherdess Knitting*, 157.
- Mr. Goldy and Mr. Bunny*: 164.
- MODIFIERS: 205.
- Montcalm and Wolfe*: 194.
- Mountain and the Squirrel, The*: 54.
- My First Fishing Excursion*: 100.
- MYTHS: see *Callista and Arcas*, *Christopher, St.*, *George, St.*, of *Merry England*, *Narcissus*, *Proserpine*, *The Golden Fleece*; books on, 275.
- NAMES OF DAYS: 13; of months, 16; of persons, 11; of places, 12.
- Narcissus*: 151.
- Nathan Hale*: 110.
- Night with a Wolf, A*: 113.
- No*: comma after, 50.
- NOUNS: 141; compound, 182; proper and common, 215, 229.
- NUMBER: 143, 146, 149, 151, 153, 156, 159, 161, 164, 182, 195, 243.
- O*, The word: 65, 255.
- October's Bright Blue Weather*, 104.
- OUTLINES: 157, 172, 184, 194, 208, 217, 238, 274.
- OWNERSHIP: 155, 156.
- PARKMAN, F.: *Montcalm and Wolfe*, 194.
- Patriotism*: 227.
- PERIOD: 6, 17, 20, 179, 255.
- PICTURE IN A POEM, A: 127.
- PILGRIMS' DEPARTURE FROM LEVDEN, THE: 85; landing in New England, 87.
- Playing Lion*: 106.
- PLURAL: see NUMBER.
- POSSESSION: 83, 155, 156, 161, 164; see also PRONOUNS, POSSESSIVE.
- PREDICATE: 108, 112, 118, 123, 128.
- PRONOUNS: 197; possessive, 198.
- Proserpine*: 208.
- PROVERBS: 7.
- PUNCTUATION: 47, 53, 56, 60, 70, 99, 178, 255; see also APOSTROPHE, COMMA, EXCLAMATION POINT, HYPHEN, INTERROGATION POINT, PERIOD, QUOTATION MARKS, SEMICOLON.
- QUOTATION MARKS: 98, 100, 119, 120, 124, 179, 185, 256.
- QUOTATIONS: 98, 99, 100, 119, 124, 179, 184; broken, 120.

Red Squirrel, The: 10.

Saw and Seen: 74, 75.

SCHOOL-HOUSE, AN ORDERLY, 220.

SCOTT, SIR W.: *Patriotism*, 227.

Seen and saw: 74, 75.

SEMICOLON: 256.

SENTENCES: 5, 102; declarative, 7; exclamatory, 47; imperative, 7; interrogative, 8; combining, 133, 172, 190.

Set and sit: 188, 193.

SEWING LESSON, THE: 8.

She Dwelt among the Untrodden Ways: 181.

Shepherdess Knitting, The: 157.

Singing Lesson, The: 44.

SINGULAR: see NUMBER.

Sit and set: 188, 193.

Smith, John, and Pocahontas: 78.

Snow Battle, A: 140.

Snow-Bound, 115, 127, 240.

STEVENSON, R. L.: letter, 25.

SUBJECT: 102, 105, 107, 118, 123, 128.

Suppose and expect: 236.

SWISS HEROES, TWO: 118.

SYLLABLES: 79.

SYNONYMS: 168, 262.

TAYLOR, B.: *A Night with a Wolf*, 113.

Teach and learn: 76, 87.

TELL, WILLIAM: 119.

Their: 198; *their and there*, 225.

There and here: 224; *there and their*, 225.

Think and guess: 129, 132.

THOREAU, H. D.: *Autumn*, 176.

TITLES: 20, 46; capitals in, 81; plural, 243.

To a Water-Fowl: 32.

To, too, two: 62, 93, 102.

Town Mouse and the Country Mouse, The: 134.

Un-: as a prefix, 153.

VARIETY IN EXPRESSION: 238; in wording, 149, 168, 195; in word order, 174.

VERBS: 185, 264.

Village Blacksmith, The: 3.

Walk in Autumn, A: 176.

WARD, E. S. P.: *The Woodchuck Society*, 229.

WHAT THE CHURCH TOWER SEES: 73.

WHITTIER, J. G.: *The Corn Song*, 217; *In School-Days*, 187; *The Last Walk in Autumn*, 177; *My First Fishing Excursion*, 100; *Snow-Bound*, 115, 127, 240.

Whittington, The Marvelous History of Sir Richard: 170.

Who's Afraid: 92.

Wind and the Moon, The: 95.

Wind and the Sun, The: 207.

Wind in a Frolic, The: 147.

Windmill, The: 71.

WINKELRIED, ARNOLD VON: 119.

Winter Evening, A: 115.

Wise Fairy, The: 57.

Wolf and the Lamb, The: 120.

Woodchuck Society, The: 229.

WORDS, CHOICE OF: 237.

WORDS OPPOSED IN MEANING: 169.

WORD-STUDY: 101, 138, 214.

WORDSWORTH, W.: *The Daffodils*, 130; *She Dwelt among the Untrodden Ways*, 181; *Written in March*, 82.

Written in March: 82.

Yes: comma after, 50.

YONGE, CHARLOTTE M.: *A Book of Golden Deeds*: 123.

Young Hero, A: 80.

